

SP 012-14  
MR. WM. S. HEDGES  
NYC-ROOM 604  
50 ROCKEFELLER PLAZA  
NEW YORK ONLY

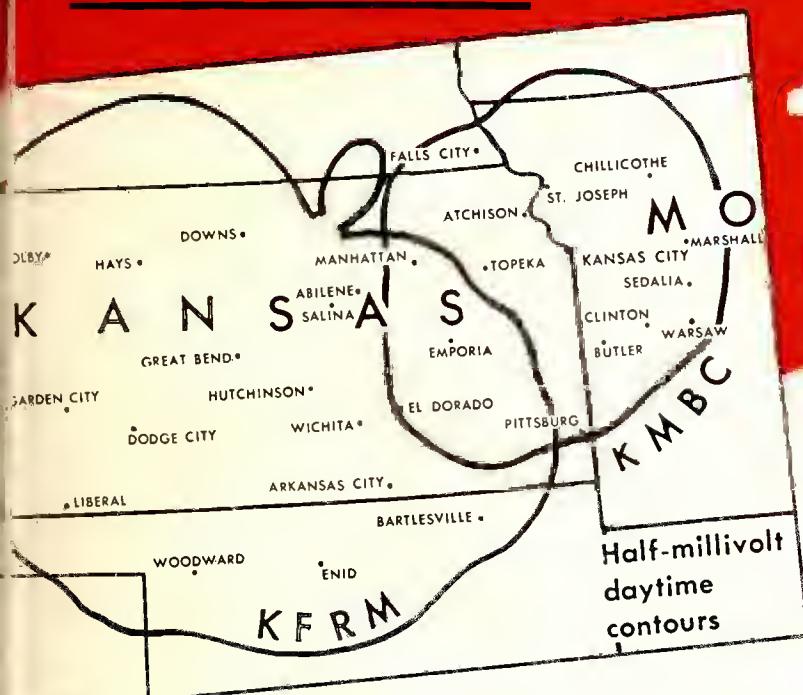
# SPONSOR

magazine radio and tv advertisers use

15 NOVEMBER 1954

50¢ per copy • \$8 per year

## KMBC-KFRM Radio TEAM



1st  
in the  
Heart of America



KMBC of Kansas City serves 83 counties in western Missouri and eastern Kansas. Four counties (Jackson and Clay in Missouri, Johnson and Wyandotte in Kansas) comprise the greater Kansas City metropolitan trading area, ranked 15th nationally in retail sales. A bonus to KMBC, KFRM, serving the state of Kansas, puts your selling message into the high-income-homes of Kansas, sixth richest agricultural state.

RECEIVED  
NOV 19 1954

### NBC GENERAL LIBRARY

Whether you judge radio effectiveness by coverage pattern, audience rating or actual cash register results, you'll find that the Team leads the parade in every category.

It pays to go first-class when you go into the great Heart of America market. Get with the KMBC-KFRM Radio Team and get real pulling power!

See your Free & Peters Colonel for choice availabilities.

**KMBC - KFRM Radio TEAM - 1<sup>st</sup>**  
for the STATE of KANSAS  
of KANSAS CITY

in the  
Heart of America

### Basic CBS Radio

DON DAVIS  
Vice President

JOHN SCHILLING  
Vice President and General Manager

GEORGE HIGGINS  
Vice President and Sales Manager



... and for television, it's  
KMBC-TV, the BIG TOP TV  
Station in the Heart of America



### SPECTACULARS: A STATUS REPORT

page 29

Glamorene rug cleaner  
finds net radio per-  
sonalities resultful

page 32

ARF validation:  
what it means to  
advertisers

page 34

Are radio-tv salesmen  
aggressive enough? Ex-  
broadcaster says "No"

page 36

### B&B V.P. LOOKS AT TV IN 1992

page 38

Puppet rooster in tv  
commercials boosts  
Goebel Brewing sales

page 40

United Gas has a lot  
to sell and now  
everybody has

page 42

# Radio's rarin' in Baltimore! —and the *big bargain* is still **W-I-T-H**



128,095 radio sets sold last year; only 48,334 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

128,095 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with Top Nielsen—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

*—in Baltimore*

**W-I-T-H**



TOM TINSLEY, PRESIDENT

• REPRESENTED BY FORJOE & COMPANY

**REPORT  
TO SPONSORS**  
15 NOVEMBER 1954

**Rating report is attacked** Hope that up-coming ARF ratings report will solve radio-tv audience measurement hassle is probably optimistic. While report is still secret, fact that rating services have seen proposed drafts resulted in leaks to press, led to opening anti-ARF salvo fired by C. E. Hooper. Latter called for experimental research on rating methods, hinted darkly that someone working on ARF report has "financial connection" with rating firm being evaluated. Report due during first December week.

-SR-

**Crosby strip boosts trend** Trend to evening web radio strips got fillip from CBS Radio's signing Bing Crosby. Groaner will start five-a-week in 9:15-9:30 slot 22 November, replaces "Mr. & Mrs. North," which returns to half-hour format. New strip gives CBS Como-Crosby-Amos 'n' Andy parlay on Mondays, Wednesdays, Fridays, plus Godfrey on Mondays, Fridays. Talent nut is \$2,700 per quarter hour. Strip will not be segmented but single program buys are available.

-SR-

**If ABC, DTN talks jell . . .** If ABC, Du Mont talks result in transfer of DTN programming to ABC, only few sponsored shows could move right over in same time slot to fill ABC blanks. Among them: "Captain Video," "Life Is Worth Living," "Chance of a Lifetime." Little more than half dozen ABC shows would face reduced competition if DTN dropped out. Among them: Winchell, John Daly News, Danny Thomas, "T-Men," "Kraft Theatre." One instance where duplication would be eliminated is in Monday night lineup—ABC, DTN now have co-op boxing shows running opposite each other.

-SR-

**Selling dealers spot radio** Sponsors seeking to sell dealers on spot radio advised to use closed circuit by Wallace A. Ross, sales chief, Box Office Television, Inc. Ross suggests spot commercials be put on live, says this will add dramatic punch to closed conventions.

**Talent costs of hour-long dramas on network tv average \$32,375 weekly**

There are about a dozen sponsored hour-long drama shows currently on the tv networks. They range in cost from CBS TV's "Climax," sponsored by Chrysler, which stands at \$50,000 down to Du Mont's "They Stand Accused," sponsored by Consolidated Cosmetics and priced at \$8,500. Most, however, are in the \$30,000-to-\$40,000 range; average is \$32,375. NBC carries six of the shows, ABC three, CBS two, Du Mont one.

Sample listing of a half-dozen of these programs with typical talent costs appears at right. A complete roster of all shows on the four tv networks along with costs, sponsor, agency, number of stations carrying each program, other data, appears in the Tv Comparagraph, on page 75.

}	Goodyear Tv Playhouse .....	\$32,000
	Studio One .....	31,000
	U. S. Steel Theatre .....	35,000
	Kraft Tv Theatre (NBC) .....	24,000
	Lux Video Theatre .....	45,000
	Robert Montgomery Presents ...	38,000

**REPORT TO SPONSORS for 15 November 1954**

**Oliver Treyz  
heads TvB**

Oliver Treyz, new president of Television Bureau of Advertising (picture right), was once adman at SSCB, is resigning from directorship of ABC Radio net to take TvB post. Key target will be non-tv-client, particularly those using newspapers, in drive to accelerate growth of television billings. One of projects he has in "think" stage is study of who owns automatic washers with their viewing and reading habits. Objective: to convince heavy newspaper spenders like Sudless detergent All that tv is better bet. Treyz told SPONSOR TvB would seek to gear its selling to needs of admen. "Before we start to get creative and pull out the adjectives," said Treyz, "we'll have the evidence based on sound research." TvB will invite admen to come to it for presentations for specific clients.



-SR-

**New rate card  
approach sells**

Revolutionary rate card of WATV, Newark, one of tv indies in New York area, has attracted half dozen sponsors, including Nestles, Borden. Card goes into effect today coincident with power rise of Channel 13 outlet to 316,000 watts ERP. New rate guarantees maximum \$1.25-per-1,000 homes per commercial minute, 75 cents-per-1,000 per 20-second announcement, 45 cents-per-1,000 per I.D. Guaranteed cost requires station to deliver 6.0 Pulse rating in "A" time, 4.5 in "B" time, 3.0 in "C" time, 2.2 in "D" time. If ratings fall below, sponsor can choose cash refund or time credit.

-SR-

**Steel's white  
goods promotion**

U.S. Steel's "Operation Snowflake" promotion to sell white goods is reported snowballing across U.S. Theme is "Make it a white Christmas —give her a major appliance." Among stations tying in are Albany's WROW, tv and am. Broadcaster introduced campaign to appliance distributors 15 October, signed up 7 dealer participations on tv, 4 on radio by 4 November, 3 days before campaign kicked off. David F. Austin, U.S. Steel exec v.p., said 1954 will be first year "we will be able to say major household appliances have become best sellers as Christmas gifts."

-SR-

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Carter Prods, NY	Carter's Little Liver Pills	Ted Bates, NY	40 tv mkts	Tv: 1-2 anncts a wk; 8 Nov; 26 wks
Ford Motor Co, Dearborn, Mich	1955 Mercury	KGE, NY	400 radio mkts	Radio: 60-sec, chnbrks; 22 Nov-2 Dec, 3 oz to 3 wks
Ford Motor Co, Dearborn, Mich	1955 Mercury	KGE, NY	5 tv mkts	Tv: I.D.'s, stnbrks; 29 Nov; 3 wks
General Motors Corp, Detroit	1955 Cadillac	MacManus, John & Adams, Bloomfield Hills, Mich	45 Blair radio stns	Radio: 24 anncts a wk; 15 Nov; 13 wks
Nestle Co, White Plains, NY	Nescafe	Bryan Houston, NY	Seattle, Tacoma, Portland, SF, LA, San Bernardino, San Diego, Riverside, Cal	Radio: 50 anncts a wk; mid-Nov; 4 wks



st

with

SUPER  
POWER  
316,000  
WATTS

from the  
EMPIRE STATE  
BUILDING

it pays to be seen  
on channel **13**  
in Metropolitan  
New York • New Jersey

**watv**

TELEVISION CENTER  
NEWARK 1, NEW JERSEY

N. Y. SALES OFFICE  
575 MADISON AVENUE  
NEW YORK 22, N. Y.

NATIONAL REPRESENTATIVES  
Edward Petry & Co.

# SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number 2  
15 November 1954

## ARTICLES

### **The spectaculars: a status report**

A comprehensive roundup of industry experience with the "Spectaculars" to date—why advertisers bought them, the problems they have to solve, results achieved. Based on exclusive interviews with clients, agencies, net executives

29

### **Why a visual product uses network radio**

Glamorene rug cleaner finds confidence built by radio personalities is more resultful per dollar spent than other advertising used to date. High merchandisability of leading salesman, Arthur Godfrey, affords added plus

32

### **ARF validation: what it means to advertisers**

The ARF in its first validated radio-tv study provides what the industry considers unavailable data about the number and location of U.S. radio and tv sets. It can aid advertisers by establishing factual reliability of research

34

### **Are radio-tv salesmen aggressive enough?**

An ex-broadcaster looks at selling efforts of the radio-tv industry. Fred Gregg, now an ad executive at Avco, states that since he has switched to his ad director's job almost no salesmen from air media have come to call on him

36

### **B&B's Shep Mead looks at tv in 1952**

New satirical novel by Benton & Bowles' copy chief revolves around gadget which replaces the full-wall tv sets of the future. First chapter of his book makes interesting reading for other admen

38

### **Goebel's tv rooster boosts sales**

Regional brewer uses puppet "Brewster the Rooster" in film commercials on about a dozen tv stations in Midwest and West. Sales have been rising steadily

40

### **How to sell an item everybody has**

United Gas builds "Old Stove" roundup campaign on radio and tv around central character to personalize product to consumers, rouse dealer enthusiasm

42

### **Tv Dictionary Handbook for Sponsors: Part VIII**

New meanings for words like "snapper," "sneak" and "spill" turn up in this issue's installment of SPONSOR's tv lexicon

44

## COMING

### **The ratings muddle: 1954**

Up-to-date report on where confusion still exists in use and misuse of ratings. Analysis will attempt to clarify problems of dealing with a subject few really understand but everyone talks about

29 Nov.

## DEPARTMENTS

### TIMEBUYERS

### 49TH & MADISON

### AGENCY AD LIBS

### MR. SPONSOR, Harold H. Morton

### NEW & RENEW

### SPONSOR BACKSTAGE

### P. S.

### NEW TV FILM SHOWS

### FILM NOTES

### RADIO RESULTS

### AGENCY PROFILE, D. K. Clifford

### SPONSOR ASKS

### ROUND-UP

### TV COMPARAGRAPH

### NEWSMAKERS

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# DON'T "PICK BLIND" IN SHREVEPORT!



## LOOK AT **KWKH's HOOPERS!**

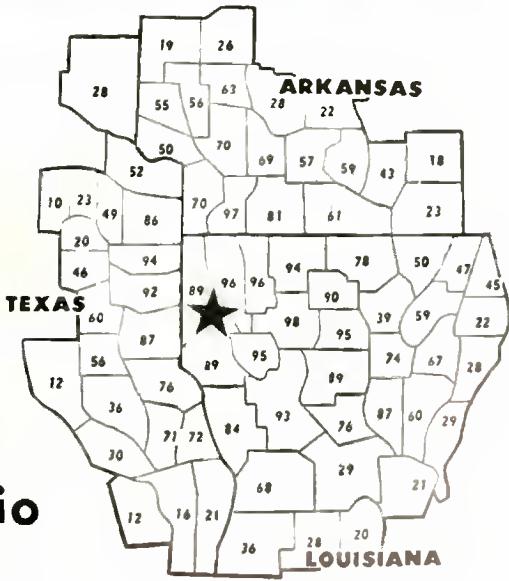
JAN.-FEB., 1954 — SHARE OF AUDIENCE

There's no gamble to picking the big Shreveport radio value—it's KWKH, hands down. Latest Hoopers show how much the home folks love us—and Metropolitan Shreveport represents only about 15% of the fans in our total coverage!

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

## LOOK AT **KWKH's SAMS AREA!**

KWKH delivers 22.3% more daytime homes than the four other Shreveport stations, *combined!* KWKH's cost-per-thousand-homes, however, is 46.4% *less* than that of the second Shreveport station!



# K W K H

50,000 Watts • CBS Radio

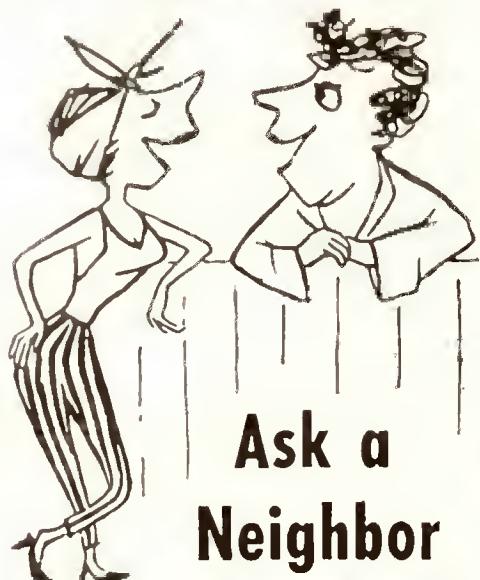
A Shreveport Times Station  
TEXAS

The Branham Co.  
Representatives

Henry Clay  
General Manager

Fred Watkins  
Commercial Manager

SHREVEPORT, LOUISIANA  
ARKANSAS



## FOR REAL FACTS

California Advertisers who know Los Angeles and Southern California radio best buy KBIG.

Regional and National advertisers who make their buying decisions in California know the value of KBIG by first hand experience and results. Here are a few using the Catalina Station in 1954.

Aeroshave, Arizona Brewing Co., Barbara Ann Bread, Bernstein Sauces, Brew 102, Champale, Coca-Cola, Delaware Punch, Dietonic Beverages, Folgers Coffee, Fritos, General Motors Acceptance Corp., California Gold Label Beer, Ho-Maid Bread Mix, LB Hair Oil, Lyon Van & Storage, Macmillan Oil Co., Mary Ellen Jams, Mission Pak, Nic-L-Silver Batteries, North American Van Lines, Northrop Aircraft, O'Reefe & Merritt, Orange Julius, Pacific Telephone & Telegraph, Papermate Pens, Paramount Pictures, Pfaff Sewing Machines, Pioneer Water Heaters, Rheingold Beer, Richfield Oil Co., Sakrete Cement, Shasta Water Co., Thrifty Drug Co., Towne-Falk, Trailer Coach Assn., Treesweet, Trewax, Union Oil Co., Union Pacific Railroad, United Artists, Warner Bros., Western Holly Stoves, Westinghouse Electric, White King Soap, White House Dressings, Willard Tablet Co., and Yami Yogurt.



JOHN POOLE BROADCASTING CO.  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLlywood 3-3205

Nat. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Frances Austin.** J. Walter Thompson, San Francisco, urges clients to realize that tv has not made radio "old-fashioned," but has changed the medium. "It holds new benefits for advertisers today," Fran says. "The differences between network and independent radio stations are disappearing, and it's harder now to decide which is a better buy for a specific campaign. Also, we like to buy more frequency on radio to offset tv competition for audience attention. But today's lower rates make this possible. Clients should consider balanced coverage in both media."



**Mary Ryan.** Duane Jones, New York, says that buying time for mail order accounts is very different from regular time buying. "It requires constant watching," she told SPONSOR, "because it's a very fast-moving business. For one thing the buyer must have the rates at his fingertips, because he's dealing with clients who are constantly figuring the number of orders they must get from each announcement. For example, an advertiser with a \$3 item, who's spending \$700 over two or three weeks, would need 560 orders for the budget to 'pay out.' Of course, that includes profit."



**Rose-Marie Vitanza.** Carl S. Brown, New York, says she can do a better job of buying for her accounts, because she's in on the preliminary planning sessions. "We've just made our recommendations for 1955," she told SPONSOR. "Before we sent them to the client, the account executive, media director, print buyer and I had a series of meetings. During these we were all briefed about the client's problems, objectives, marketing and distribution set-up. Since I know the part that radio is supposed to play in his over-all campaign, I can buy far more efficiently."



**Jack Stack.** Dancer-Fitzgerald-Sample, New York, is deluged with client questions about color tv. "I wish the networks and stations would start publishing some information about it," he told SPONSOR. "We'd like to know what facilities they have for network, slide, film and local color transmission. Also, we'd like to know what the rates will be so that we can project future estimates. Next year may be the first big commercial color year, and clients want to know what they'll be able to afford. Right now, we can't give them accurate estimates."



# WBIG

## leads all others

**IN "THE PULSE OF GREENSBORO" REPORT**

**Previous opinions now proven facts in this survey**

Bob Poole is established as the top radio personality in Greensboro. "Poole's Paradise" is the favorite locally produced early morning show by a wide margin.

WBIG is the station local listeners tune in most... morning, afternoon and evening... to hear a carefully balanced program of our own plus network shows.

In popularity, WBIG is a 2 to 1 favorite when its rating is compared to the combined average of all Greensboro competition.

We will never be satisfied with less than the No. 1 spot.



Contact Hollingbery, our national representative... get the revealing facts from "The Pulse of Greensboro" report.

# THESE ARE THE STATION NATIONAL SIGHT



## FREE & PETERS INC.

*Pioneer Station Representatives Since 1932*

### NEW YORK

444 Madison Ave.  
Plaza 1-2700

### CHICAGO

230 N. Michigan Ave.  
Franklin 2-6373

### DETROIT

Penobscot Bldg.  
Woodward 1-4255

### ATLANTA

Glenn Bldg.  
Main 5667

### FT. WORTH

406 W. Seventh St.  
Fortune 3349

### HOLLYWOOD

6331 Hollywood Blva.  
Hollywood 9-2151

### SAN FRANCISCO

Russ Building  
Sutter 1-3798

# R YOUR ELEVISION CAMPAIGN . . .

## EASTERN

		<u>VHF CHANNEL</u>	PRIMARY
WBZ-TV	Boston	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WTVJ	Miami	4	CBS

## CENTRAL

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth — Superior	6	CBS
WDAY-TV	Fargo	6	NBC
WBAP-TV	Fort Worth — Dallas	5	ABC-NBC
KMBC-TV	Kansas City	9	CBS
WCCO-TV	Minneapolis — St. Paul	4	CBS

## WESTERN

KBOI	Boise — Meridian	2	CBS
KBTW	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC

# WIN-T

NOW ON THE AIR

with the best  
of CBS

PRIMARY  
AFFILIATE



now  
the best of  
ABC too.

Blanketing FORT WAYNE and  
the Tri State area of Indiana,  
Ohio and Michigan.

IF YOU WANT TO MAKE  
SALES—CONCENTRATE ON  
A MARKET WHERE PEOPLE  
HAVE MONEY TO SPEND

\*CSI per household  
FORT WAYNE, INDIANA  
**\$6,487**

HIGHER THAN . . .

NEW YORK  
PHILADELPHIA  
SAN FRANCISCO  
PITTSBURGH  
BALTIMORE

## WIN-T COVERAGE

Total population 575,085  
Total households—179,018  
Total income \$919,317,000.00  
Total retail sales—\$660,826,000.00  
\*Consumer Spendable Income per Household.  
Source: Consumer Markets 1954

Nationally represented by  
H-R TELEVISION, INC.

TRI-STATE TELEVISION, INC.  
WATERLOO, INDIANA

Offices  
LINCOLN TOWER  
FORT WAYNE 2, INDIANA

# 40th and MADISON

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

## TV NEWS SHOWS

It is with a great deal of interest that I read your magazine. I am always particularly interested in what Bob Foreman has to say, not that I always agree with him. In the October 4 issue [page 15], Foreman takes to task television news because it is "colorless, dull, cliche-filled, and because most newscasters walk a tightrope."

As I understand it, Mr. Foreman is vice president of BBDO, one of the largest agencies in the country with some eight to 10 million dollars in billing annually.

If this be true, may I call to Mr. Foreman's attention the fact that there have been available, and as I understand it still are available, such earthy, conservative and dynamite-laden newscasters as Paul Harvey and Fulton Lewis Jr. Both of these newscasters as of this writing are only available on a cooperative basis because of the lack of a national sponsor. Neither of them at this writing, as I understand it, is on television because of the lack of a sponsor.

Here is an opportunity for Mr. Foreman and his good clients to prove that they like a colorful newscaster. While we may not agree with Mr. Harvey's or Mr. Lewis' opinions, we have to agree that they are colorful.

New Yorkers have an overworked tendency to criticize what is or isn't good for the rest of the country. They also have a tendency to try to carry water on both shoulders. In this case, self-analysis by Mr. Foreman should be his primary function. Is he speaking of what he personally likes, or is he speaking of what he would like to buy and would recommend to his clients?

HARLAN G. OAKES  
Harlan G. Oakes & Assoc.  
Los Angeles

BBDO billings in radio and tv alone are more than five times as large as Mr. Oakes indicates.

## SARAN WRAP SALES CLIMB

I'd like to thank you for the truly excellent job SPONSOR did in your re-

cent article on Saran Wrap [20 September 1954]. Everyone here and at Dow is sincerely appreciative.

The article was well constructed and told our story to perfection. It's the kind of fine representation an agency hopes for but seldom receives.

Since your article appeared, we thought you might like to know that Medic has now been scheduled on the full Canadian Broadcasting Co. network of 17 stations, as of November 3.

ARTHUR M. EHRLICH  
Tv Account Executive  
MacManus, John & Adams  
New York

## RADIO REBUTTAL

Since I have always been such a great admirer of your editorial column, I feel that I would be remiss if I did not take issue with the comments in your October 18 issue under the heading of "Network radio dying?"

While *Billboard* did not, of course, give the same space to the rebuttal to their article on network radio dying, I think you will find that the following week's issue contained a rather detailed answer from us regarding this purported agency analysis.

JOHN KAROL  
Vice President in Charge  
of Network Sales  
CBS Radio

## GROUND WAVES & BUMBLE BEES

When I read your article, "5 big needs in spot radio" [4 October 1954, page 29], I could well understand your dismay that a buyer of radio time was unaware of the difference in transmission characteristics of the low and high frequency ends of the broadcast band. However, have you not by your example, implied that there lies the golden key to coverage?

Actually, there are so many factors involved in determining the coverage of a broadcast station that this one aspect of communication engineering has its own group of specialists. . . .

If the buyer of time wishes best to serve the interests of his employer, he should devote his time, not to the technical aspects by which coverage is

# ***“My Ideal Rep”***

*says HALE BYERS of BBDO, MINNEAPOLIS*

“knows his markets, is completely honest  
in his presentations, and doesn’t try  
to sell me a pig-in-the-poke.”

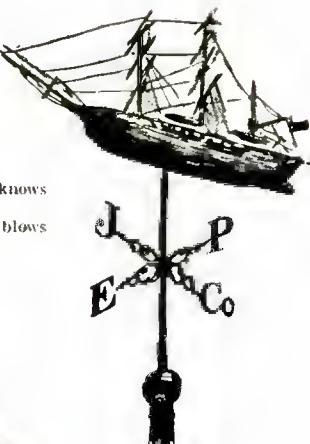
## ***John E. Pearson Company***

RADIO AND TELEVISION STATION REPRESENTATIVES

**JEPCO** salesmen, as Hale Byers  
knows, are experts on the markets  
they represent. You can count on them  
for honest appraisals of available  
time slots.

NEW YORK • CHICAGO • MINNEAPOLIS  
DALLAS • LOS ANGELES  
SAN FRANCISCO

JEPCO knows  
how the wind blows



## It's About Time WMT Had a Contest

### What you have to do to win:

Just guess the number of kernels in Iowa's current corn crop. Submit your entry with a 52-time non-cancellable 1 hour-per week contract (may be either radio or tv)

**First Prize:** Copy of WMT-TV booklet, "987 Miles West of Madison Ave."

**Second Prize:** Autographed copy of the 1893 Fall Facts issue of Sponsor

**Third Prize:** Station log for October 20, 1947 (entire 24 hours)

**Fourth Prize:** War Admiral

**Booby Prize:** Jeff Abel

**Prizes for everybody:** You get the ear (or eye) of Eastern Iowa (plug)

### → USE THIS HANDY FORM

WMT and/or WMT-TV (CBS for Eastern Iowa; national reps, the Katz Agency)  
Mail address: Cedar Rapids, Iowa

I guess:

52-time non-cancellable 1 hour-per week contract herewith  
it'll be a cold day in July when you get a contract out of me

Kernels  
to come

Send me a copy of the first prize anyway.

**Unsolicited Comments:**  Why didn't I think of that?  
 You've set radio back 9 years (no wishful thinking, now)  
 You've set advertising back 109 years  
 What's a kernel?  
 What's corn? (You in the radio-tv game?)  
 Give my regards to Myrtle

Name

Address

City, Zone, State

Social Security Number

Auto License Number

Credit References

JUDGES

*Ray Remond*

*J. W. Crowley*

*WMT*  
a.m. & t.u.

calculated, but rather to the development of the ability to understand the true implications of a map of field strength contours and the proper analysis of a population coverage chart. Naturally, he should be certain that he is in possession of factual data as filed with the FCC, and not the dream of an overzealous sales department. In a showdown, the FCC files are open to him for inspection.

And finally, when he has digested all the data on the subject, your conscientious buyer of time will go to the areas containing those residents whom he wishes to reach and he will apply the supreme test. He will listen! For just as the aeronautical engineer can prove to you that a bumble bee cannot fly (in theory, that is), so, too, the radio engineer can show that a signal cannot possibly reach you although you can hardly hear him for the ear-splitting din that non-existent signal is making in your ears. Conversely, that signal which the radio engineer assures you "will blast you out of your seat" may turn out to be completely absent, obscured by static or it may turn out to be one of many stations mutually tearing each other's signal to pieces as they reach at one, several or all dial settings.

So far as the frequency of a station is concerned, there is only one thing that you can state positively. All other factors being the same, the lower frequencies have a stronger ground wave than do the higher frequencies. But are the other factors *ever* the same? So too with power. If you raise the power of a given station and leave all else unchanged, you will increase its coverage by virtue of increased signal strength. But to attempt to rate the coverage of two stations by a frequency or power comparison is to single out but two of a multitude of factors. Why not expend all this energy in the proper direction, a comparison of the actual coverage?

Naturally, as do all who start with the words "Dear Editor," I have spent all my time telling you about those things to which I object. In closing, I would like to state that I did find your article interesting, informative and quite stimulating and I trust you will accept this criticism in the spirit that I meant it. I do not question what you said, but I do wish to point out that it could appear to imply something

other than the true state of affairs.

FREDERIC D. SCHOTTLAND  
Consulting Engineer  
Verona, N. J.

#### SPOT RADIO NEEDS

I enjoyed reading your article, "5 big needs in spot radio" [4 October 1954, page 29]. With reference to the second point (the need for timebuyer training by agencies or colleges), if the statement, "a 5 kw. on 550 kilocycles can do just as well with its signal as a 50 kw. on 1530 kilocycles" is one of the basic facts of the trade, then somebody should suggest to that executive of an important rep firm that he be sure and attend any such school for timebuyers.

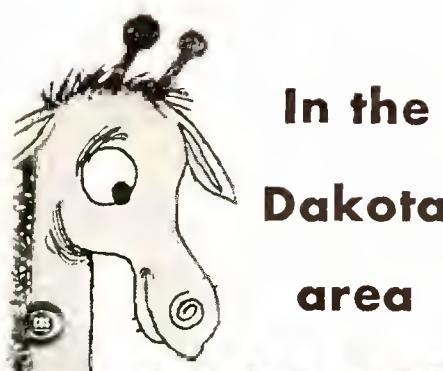
One of the problems with the buying and selling of radio time is that there are not two radio stations alike, regardless of what frequency or power they have. Another problem is that some of our leading executives give out with half truths because they do not have full knowledge of the particular subject.

While it is true that in many cases daytime signals of low-frequency, low-power stations are equivalent to the daytime signal of high-frequency, high-powered stations, it is also true that the nighttime signals in many cases are completely different.

Since our executive from an important rep firm mentioned 1530 kw., he might be interested in knowing that WCKY's 50,000 watts on 1530 covers 1,193,920 weekly Nielsen families at night. It just so happens that in Cincinnati there is a 5 kw. station on 550. I wonder if the executive told the young timebuyer that because of other stations on this same frequency, this particular station could only broadcast with 1,000 watts at night. Its nighttime coverage is comparatively so small as to be negligible to the high-frequency station.

I am all for education in spot radio, but I think it should include sellers as well as buyers. Frankly, in this way they would get to know what each other's job is, and would have a better understanding of one another's problems.

THOMAS A. WELSTEAD  
Eastern Sales Manager  
WCKY, Cincinnati



In the  
Dakota  
area

## KXJB-TV CARRIES ALL THE BIG ONES

Beat the Clock  
Bishop Sheen  
Doug Edwards  
Edward R. Murrow  
Ford Theatre  
Four Star Playhouse  
Godfrey and His Friends  
Halls of Ivy  
Herb Shriner  
I Love Lucy  
Jack Benny  
Playhouse of Stars  
Private Secretary  
Rocky King  
Studio One  
Topper & Line-up  
... and as of October 18th,  
ten top daily network  
strips for P&G, General  
Mills, General Foods, ADA,  
American Home Products  
and Soilax.

#### LIVE INTERCONNECTED



**KXJB-TV**  
CBS Primary—DUMONT  
*Channel 4*  
VALLEY CITY  
FARGO

NO. DAK. BDCST. CO. INC.  
National Sales Office  
4000 Front St., Fargo, N.D.  
KSJB—600 KC, Jamestown  
KCJB—910 KC, Minot  
KCJB-TV—Ch 13, Minot  
REPS: WEED TELEVISION

# A Captive Market

## Wenatchee —

a 286 million dollar market isolated by the great stone curtain of seven to nine thousand foot mountains—natural physical barriers to other station penetration.

**SALES MANAGEMENT**, Nov. 10th issue, will show you that of all the cities with over 20 million retail sales, Wenatchee is definitely a strong PLUS MARKET.

KPQ's Wenatchee market is isolated, BUT CAPTIVE.

Per capita income, 16% above national average

Sales performance, 160% higher than national average in proportion to population

**IN OUR 25TH YEAR**



**5000 WATTS**  
**560 K.C.**  
**WENATCHEE**  
**WASHINGTON**

REGIONAL REPRESENTATIVES  
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES  
Forjoe and Co. Incorporated

# AGENCY AD LIBS



by Bob Foreman

For one who fancies himself an authority in the field of chainbreaks, it may be foolhardy of me to venture over into the realm of pure mathematics. But, fortunately, I have sitting to my right, a chap who not only understands ratings but can explain them in words of one syllable.

With ratings so much in our minds these days, it is more important than ever to read *between the numbers* as well as around them if you want to obtain a valid picture of how certain shows are doing.

With my aforementioned neighbor's aid, I have formulated what is now called Polk's Law of the More Minutes the Better—a concept of tv programming which predicates itself on the principle that the longer the program the higher its rating will be. Using this principle you come to the obvious conclusion that the hour epic is better than the half hour and is surpassed only by the hour-and-a-half opus—*apart from program content*.

This may seem quite appalling to the show-biz element among us as well as obvious to those who are students of the rating books and can savvy the differences between average and accumulated audiences. To the average duffer, such as myself, however, who is able to read only the dark type and must have a well informed associate to fathom the code, it is a revelation, indeed. Maybe it will be to you, too.

For example, did you realize that the one-and-a-half-hour extravaganzas which took such a shellacking from competition in the 10-city Trendex reports will in all probability equal or better their competition when the national Nielsens are published? Well, sir, that's the way things are.

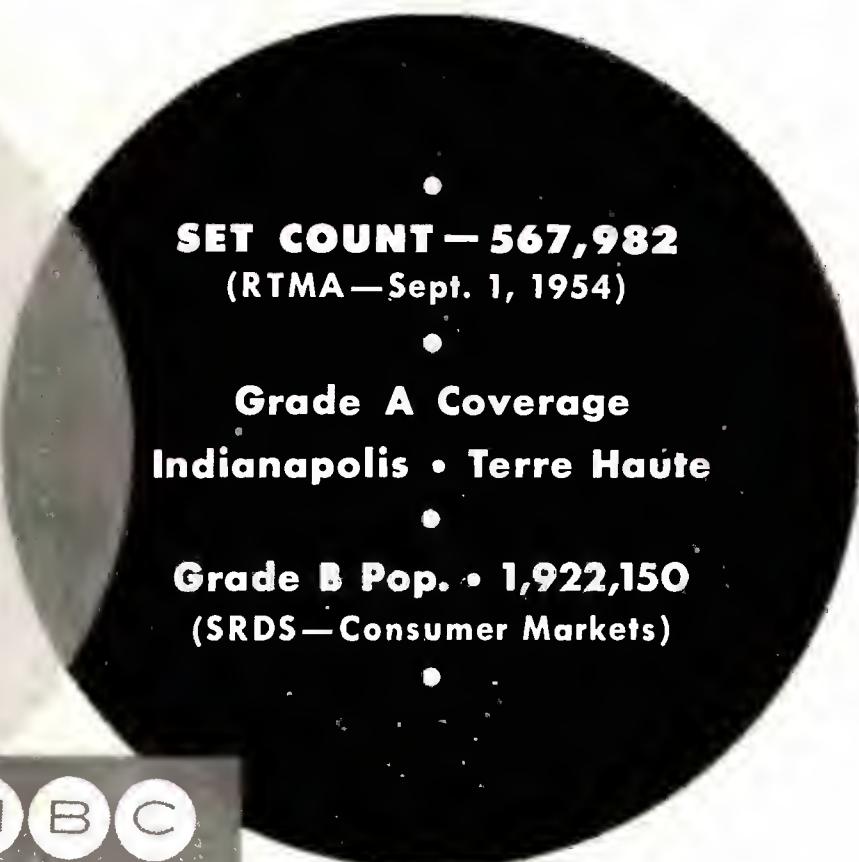
The reason for this brand of illogic is the fact that Trendexes (I'm an old Latin scholar) give an average-minute rating—indicating how many folks are attendant during an *average minute* of the show. On the other hand, national Nielsens while they reveal averages, too, these figures are relegated to small light print and it is the big bold numbers which report the *accumulated audience* known as the Nielsen Rating.

It is, of course, easier to accumulate an audience in a show the longer it's on the air. But, asks Mr. Sponsor who has the first half hour (in a 90-minute show) or the first 20 minutes (in an hour show), "My commercial wasn't exposed

(Please turn to page 59)

# WTTV

## Reaching and Serving The GREAT HOOSIER HEARTLAND



For INDIANAPOLIS • TERRE HAUTE • BLOOMINGTON  
and all the Hoosier Heartland

WTTV Channel **4** Owned and Operated by Sarkes Tarzian

Represented Nationally by MEEKER TV, Inc.  
New York • Chicago • Los Angeles • San Francisco

CAMDEN, N.J.

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION



RCA 50kw VHF transmitters are in production!  
Type TT-50AH



**50kw VHF**  
**ANOTHER** **RCA**

# "now 'ON-AIR'"

—at **KWTV** Channel 9  
Oklahoma City



## Saturation Coverage with RCA's 50KW VHF and High-Gain Antenna

**KWTV** is another high-power VHF station "on-air"—and delivering saturation coverage! And like most high-power VHF stations, KWTV does it with an RCA "Fifty" and an RCA High-Gain Supertturnstile Antenna. Here's why more than SIXTY high-power stations have selected RCA's "Fifty":

**RELIABILITY.** RCA 50-KW equipments are built to operate with "day-in day-out" reliability. (Ask any of the RCA-equipped 50-KW VHF stations already on air.)

**CONSERVATIVE DESIGN.** RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—measured at the output of the sideband filter. You get full power output on both monochrome—AND COLOR—with power to spare!

**SATURATION COVERAGE.** An RCA 50-KW VHF, operated in conjunction with an RCA Supertturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—close

in and far out! With standard antennas, RCA 50-KW's can develop 316 KW ERP—with power to spare.

**AIR-COOLED.** RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

**MATCHED DESIGN.** RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

**COMPLETE SYSTEM.** RCA supplies everything in system equipment to match the RCA "50-KW" precisely; Antenna, transmission line, fittings, tower, r-f loads, diplexers—and all other components needed to put a 50-KW VHF signal on the air.

Take advantage of RCA's 25 years' experience in designing and building high-power equipment. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched high-power system. In Canada, write RCA Victor, Ltd., Montreal.

RCA High-Gain  
Supertturnstile  
Antenna (TF-12BH)

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

# THE NAME IS...

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen is the name and WEMP is the station. Milwaukeeans know THAT combination means the best in radio.

And so do dozens of shrewd national advertisers who recognize Coffeehead's leadership among Milwaukee radio personalities.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.\*

**CALL HEADLEY-REED!**

\*Based on latest available Pulse ratings and SRDS rates.

**WEMP WEMP-FM**  
**MILWAUKEE**

HUGH BOICE, JR., Gen. Mgr.  
HEADLEY-REED, Natl. Rep.

**24 HOURS OF MUSIC, NEWS, SPORTS**



Hal Horton (r.) and Alec Kroll, Y&R v.p. (l.), look over tv script with Dick Powell

## Mr. Sponsor

### Harold H. Horton

Advertising director  
The Singer Sewing Machine Co., New York

Harold Horton, Singer Sewing Machine Co.'s ad director, is an energetic, restless man, with an unswaying preference for striped ties.

"I used to lead a jazz band in college," he told SPONSOR. "But when I graduated, my father said the band had to go. Much to his relief, I took a job in advertising."

Horton's been in advertising ever since—for nearly three decades with the Singer Sewing Machine Co.

"Singer has been advertising since 1850. We've used everything from postcards in 11 different languages to loin cloths in India. Today, of course, it's tv."

Approximately 35% of Singer's budget goes into *Four Star Playhouse*, alternate Thursdays 9:30-10:00 p.m. over 101 CBS TV stations. Young & Rubicam is Singer's agency.

"Did you see the show last night?" Horton asked, then went on pensively, "I'm not sure I liked the ending too well."

Does Horton pick the scripts?

"Well, we read them after the agency has screened them," he explained.

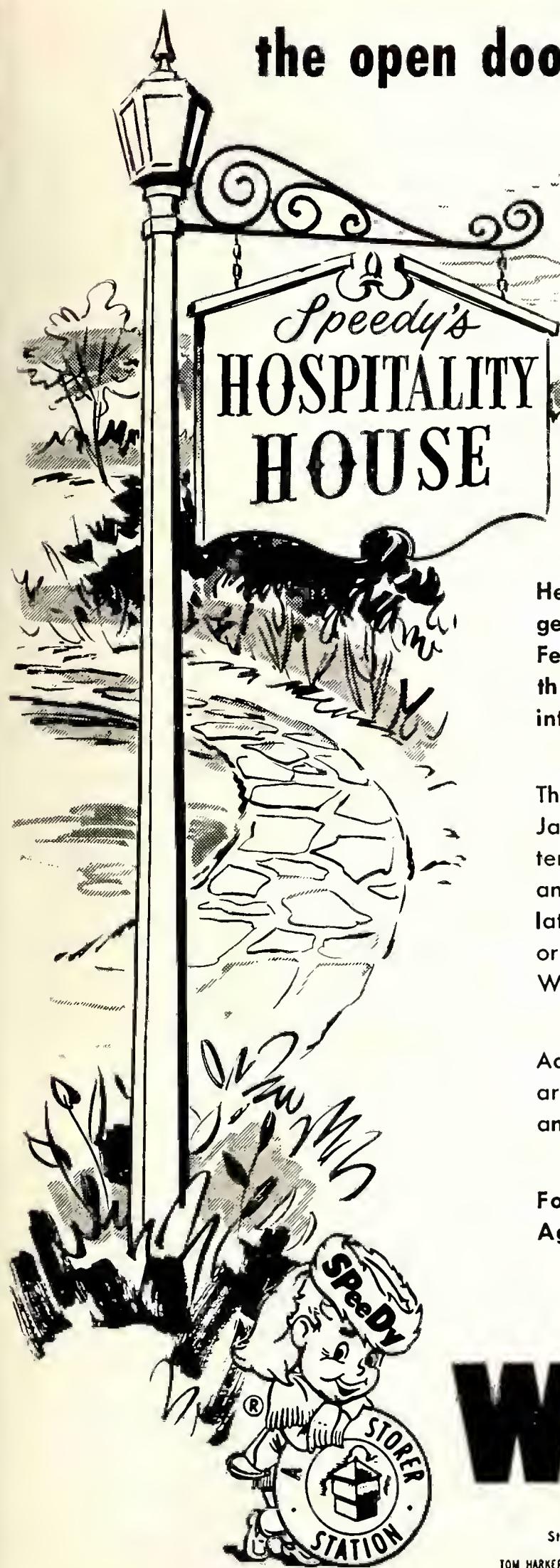
"It's demonstration of a sewing machine that really sells it, and for this reason tv is particularly good for us. When you get a sewing machine sales organization admitting that a particular form of advertising actually helps them make sales, you can be sure it is making sales. And our sales organization likes our tv advertising."

Singer's sales organization is an unusual one in the appliance industry. The firm's machines can be bought only through the 1,600 company-owned retail outlets throughout the country, and not through department stores or general appliance retailers.

"In today's competitive market, we feel we have an advantage since our retail outlets and service facilities are under the direct control of the manufacturing company," Horton added. "Singer considers its fleet of 5,000 service cars its bulwark against the imports of cheap machines, particularly from Japan."

At this point, Horton rushed off to his Larchmont home, to prepare for a visit from his son, a senior at Holy Cross. ★ ★ ★

**the open door to increased sales . . .**



Here's a refreshing two hour show, timed for and geared directly to a vast women's audience. **Featuring 6 established WSPD-TV personalities, this daily hard-hitting sales tool has variety to interest every type of woman.**

There's Dorothy Coon with household hints; Jane Schroeder with heart warming human interest stories; Ginny Wood with guests, hobbies and news of direct interest; Betty Zingsheim with the latest fashion showings. Rusti supplies the organ music throughout the show and Earl Wells acts as male host.

Add to this combination the billion dollar Toledo area market with its 297,000 set saturation, and you get real sales results!

For further information, call your nearest Katz Agency or ADams 3175 in Toledo.

# WSPD

RADIO  
TELEVISION  
TOLEDO, OHIO

Represented Nationally  
by KATZ

Storer Broadcasting Company

TOM HARKER, NAT SALES DIR, 118 E. 57th STREET, NEW YORK

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows  top ABC shows  
 ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON  
4:15 — 5:00 P.M.



TOM DAILEY  
12:30 — 1:00 P.M.

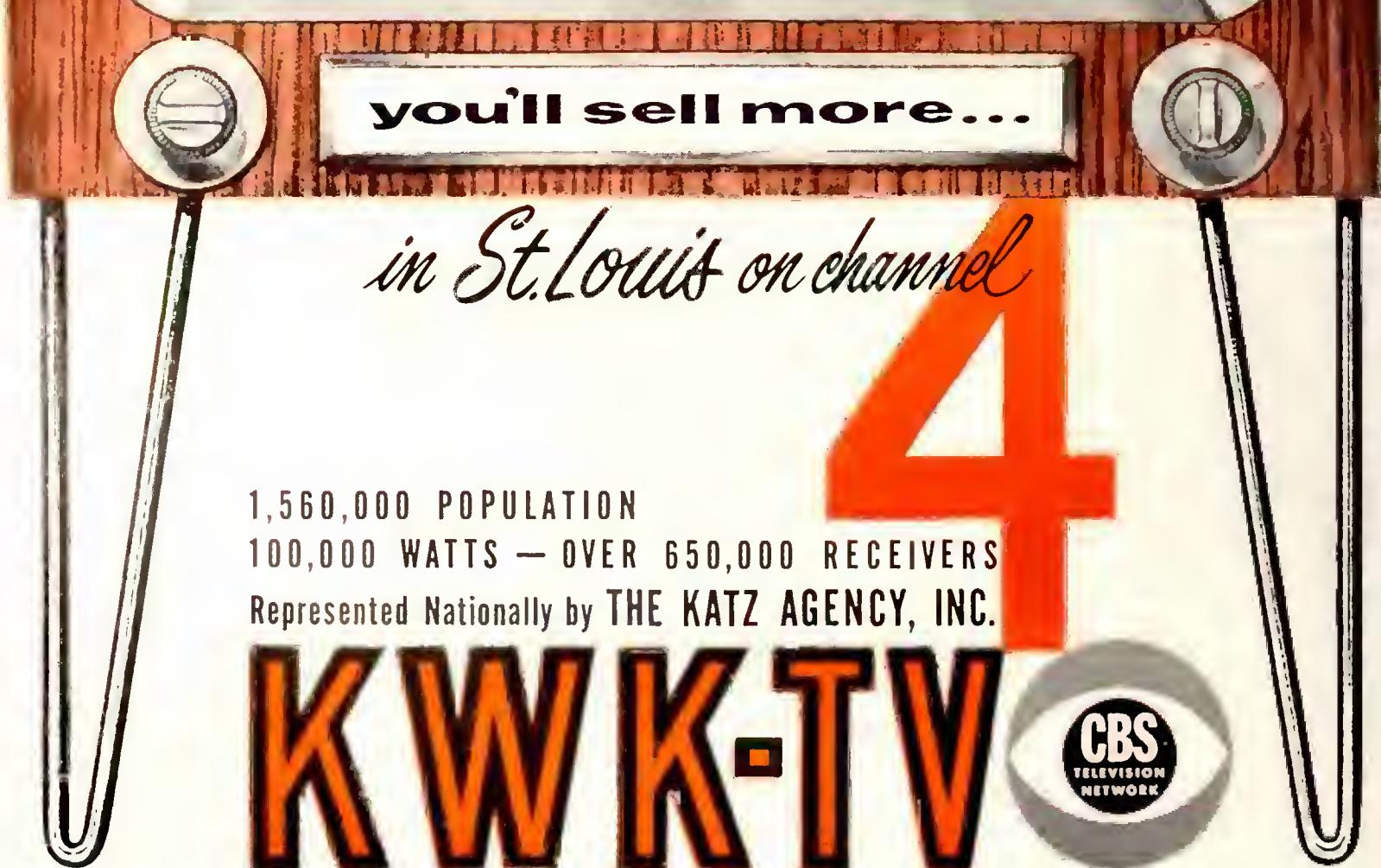


GIL NEWSOME  
5:00 — 5:30 P.M.

UNBEATABLE ENTERTAINMENT  
AND

ZOOMING SALES

FOR YOU

  
you'll sell more...

in St. Louis on channel

4

1,560,000 POPULATION

100,000 WATTS — OVER 650,000 RECEIVERS

Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV



## New and renew

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundations, Inc (Hunt Club Dog Food), Sherburne, NY	Moser & Cotins, Utica, NY	CBS 75	Galen Drake Show; Sat 10:30-45 am; 2 Oct; 13 bdcast
Armour & Co, Chi	F C & B, Chi	NBC full net	Fibber McGee & Molly; partic; Sun-Th 10-10:15 pm; 31 Oct; 54-55 season
Billy Graham Evangelistic Fdt, Mpls	W. F. Bennett, Chi	MBS 570	Hour of Decision; Sun 10-10:30 pm; 24 Oct; 52 wks
Buick div, Gen Motors, Flint, Mich	Kudner, Detroit	NBC full net	The Great Gildersleeve; partic; Th 10:15-30 pm; 18 Nov only
Buick div, Gen Motors, Flint, Mich	Kudner, Detroit	NBC full net	Fibber McGee & Molly; partic; T 10-10:15 pm; 16 Nov only
Buick div, Gen Motors, Flint, Mich	Kudner, Detroit	NBC full net	Five minute news; T 9-9:05 pm; 16 Nov only
Coast Fisheries (Puss 'n' Boots Cat Food) Wilmington, Cal	Lynn Baker, NY	NBC full net	Hotel for Pets; M,W,F, 5:30-45 pm; 4 Oct; 54- 55 season
General Foods, NY	Y & R, NY	NBC full net	Mary Margaret McBride; Th,F, 10-10:05 am; 14 Oct; 54-55 season
General Motors Corp, Detroit	Kudner, Detroit	CBS 206	Amos 'n' Andy Music Hall; M 9:30-55 pm; 6 min seg; 15 Nov only
General Motors Corp, Detroit	Kudner, Detroit	CBS 206	Tennessee Ernie; W 7:15-30 pm; 17 Nov only
Internat'l Adv Agency, NY	Same	MBS 570	Herald of Healing; Sun 2-2:15 pm; 28 Nov; 52 wks
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS 201	Arthur Godfrey Time; T,Th, alt F 10:45-11 am; 26 Oct; 52 wks
Liggett & Myers, NY	C & W, NY	CBS 206	Gunsmoke; Sat 12:30-1 pm; 16 Oct; 52 wks
Milner Prod (Pine Sol), Jackson, Miss	Gordon Best Adv, Chi	CBS 172	Robert Q. Lewis; Sat 11:15-30 am; 6 Nov; 52 wks
Musterole Co, Cleve	Erwin, Wasey, NY	ABC 350	Musterole Week-end news; Sat & Sun 5 min on hr from 9 am to 11 pm; 6-8 Nov; 25 Dec-13 Mar
National Biscuit Co, NY	K & E, NY	MBS 500	Rin-Tin-Tin; Sun 5-5:30 pm; 2 Jan; 52 wks
Oldsmobile div, Gen Motors, Lansing, Mich	D. P. Brother, Detroit	ABC 350	Your Oldsmobile Report; M, W, Th, F 8:45; 9:25; 10:25 pm; 8-26 Nov
Plymouth div, Chrysler Corp, Detroit	N. W. Ayer, Detroit	MBS 550	Thanksgiving Day Football (Detroit Lions-Green Bay Packers) 25 Nov only; 12 noon
Rhodes Pharmacal, Cleve	Pringle-Gothelf, NY	NBC full net	News; M,W,F 3-3:05 pm; 11 Oct; 54-55 season
Rem Cough Drops, Balt	Nyburg Adv, Balt	NBC full net	It Pays to be Married; T,Th 5:45-6 pm; 5 Oct; 54-55 season
Wrigley Co, Chi	A. Meyerhoff & Co, Chi	CBS 206	Amos 'n' Andy Music Hall; M-F 9:30-55 pm; var 6 min seg; 18 Oct; 11 bdcast



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Billy Graham Evangelistic Fdt, Mpls	W. F. Bennett, Chi	ABC 355	Hour of Decision; Sun 3:40-4 pm; 31 Oct; 52 wks
De Soto div, Chrysler Corp, Detroit	BBDO, NY	NBC 207	Groucho Marx—You Bet your Life; W 9-9:30 pm; 6 Oct; 54-55 season
P. Lorillard (Old Golds), NY	Lennen & Newell, NY	CBS 209	Two for the Money; Sat 9-9:30 pm; 2 Oct; 52 wks
Swift & Co, Chi	JWT, Chi	ABC 355	Breakfast Club; M-F 9:15-45 am; 1 Nov; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Anderson	U. S. Navy, PIO officer	WOAI, San Antonio, Texas, prom mgr
Barry Barents	WTOP, Wash, DC, news & spec events	WKNB-TV, New Britain, Conn, prog dir
Stewart Barthelmess	ABC Radio, Hywd, sls serv mgr	Same, dir of sls serv
W. V. Barton	WIBW-TV, Topeka, Ka, film dir	Same, prog mgr
Paul Beigel	WMGM, NY, asst to dir	Same, traffic mgr
Ernest Berger	WCAE, Pitt, sls stf	WQV, Pitt, sls stf
Bob Booker	U S Army	WMBR-TV, Jacksonville, Fla, dir
Kenyon Brown	Vitapix Corp, NY, mem of bd of dir	Same, pres
Jim Bruce	WLW & WLW-TV, Cinci, asst dir of spec bdst serv	Same, prog mgr
George Carpenter, III	WOW-TV, Omaha, Neb, sls coord	Same, sls stf
Richard Carlton	Sterling TV, NY, hd of agency sls div	Same, vp
Martin Colby	WOR-TV, NY, acct exec	Allied TV Prodns, NY, owner
Chuck Conner	KTVA-TV, Anchorage, Alaska, comml mgr	WOOD & WOOD-TV, Grand Rapids, Mich, comml mgr
Kenneth Craig	ABC, Hywd, tv prog dir for western div	Same, nat'l & regl tv net prog coord
Robert Cronin	W. Fitzpatrick & Assoc, Chi, sls stf	Hoag-Blair, Chi, acct exec
William Davey	Register & Tribune, Des Moines, Io, mdsg mgr	KSTP & KSTP-TV, Mpls-St P, prom mgr

Numbers after names  
refer to New and Re-  
new category

Richard Carlton (3)  
Roland Peterson (3)  
Ralph Kanna (3)  
Thomas Harrison (3)  
Barry Barents (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes;  
Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

## ***New and renew***

3.

**Broadcast Industry Executives (continued)**

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. W. Denniston A. Gifford Eager Jr Thomas Earley Jr Law Epps William Faber Alexander Field	Wembley, Inc. Des Moines, sls mgr. G. Hollingbery Co., NY, tv sls stf WAEB, Allentown, Pa, prog dir WJBF-TV, Augusta, Ga, sls mgr Headley-Reed, NY, vp in chg of tv KENI, Anchorage, Alaska, pub rel. dir & prom. mgr	KSO, Des Moines, local sls mgr WFTL-TV, Ft. Lauderdale, Fla, sls dept WIP, Phila, asst prog dir WIS-TV, Columbia, SC, sls mgr WFLA-TV, Tampa, Fla, sls mgr WLW, Cinci, asst dir of spec bdcast serv d
Richard Foote Bill Goodnow Howard Grafman Dave Harris Thomas Harrison Con Hartsock Henry Hede Henry Hobbs John Hurlbut Albert Johnson Ralph Kanna Joan Von Kaenel C. Brent Kansler Sydney King Thomas Knode Bill Lansing Charles Leedham Edward Lethen James Lilly William Linden Jr Ted Lowry Laddie Marshack Jack Markward	WFTL-TV Fort Lauderdale, Fla, acct exec WTMJ, Milw, sls stf NBC, Chi, prodn dir George Clark, NY, mgr WSM, Nashville, Tenn, dir of nat'l spot sls Examiner, SF, ret space sls ABC TV, Hywd, admin mgr of sls dept WATV, Newark, NJ, sls rep WRCA & WRCA-TV, NY, adv & prom mgr KOY & KOY-TV, Phoenix, Ariz, gen mgr WKNB-TV, New Britain, Conn, prog dir Nat'l Newspaper Syndicate, Chi, adv & prom stf Washington Bd of Trade, Wash, DC, asst mgr WBAL-TV, Balt, prodn mgr NBC, NY, mgr of stn rels General Mills, Mpls, mdsg & sls rep ABC-TV, NY, sls dev & prom dept Voice of America, deputy dir KHJ-TV, LA, supvr dir WTOP-TV, Wash, DC, prog dir Wilding Picture Prod, Chi Hecht-Lancaster, LA, publicist WHAS-TV, Louisville, Ky, sls dept	Hoag-Blair Co, NY, acct exec WCAN, Milw, sls mgr MAC Studios, Chi, chg of sls Adam Young TV Corp, NY, sls stf John Blair & Co, St L, mgr KTVT, Salt Lake City, acct exec Same, dir of sls serv Air Features, NY, sls mgr Free & Peters, NY, tv prom mgr KGBS & KGBS-TV, San Antonio, Texas, § WKNB, New Britain, Conn, admin suprv Ed Petry & Co, Chi, tv prom dept WBAL & WBAL-TV, Balt, sls prom mgr Same, acting prog mgr Same, dir of stn rels WCCO, Mpls-St P, supvr of spec serv Paul Raymer Co, NY, prom mgr CBS-TV, NY, mgr of net sls dev KLAS-TV, Las Vegas, prog dir Same, dir of progs Dekko Films, Boston, creative dept hq CBS, LA, radio press info dept WOOD & WOOD-TV, Grand Rapids, M dept
William McAndrew Vincent Meade Frank E. Mullen Reginald Merridew Fred Nassif	NBC, NY, mgr of news & spec events CBS Radio Spot Sales, NY, asst dir of res Vitapix Corp, NY, pres & dir WGAR, Cleve, prog dir CBS, NY, mdsg mgr for Galen Drake-Housewives Protective League	Same, dir of net news opers Same, acct exec Vitapix-Guild Programs, Inc, NY, pres Same, dir of opers CBS Radio Spot Sales, NY, acct exec
James Neiswander David Nowinson Ted Oberfelder Paul S. O'Brien Phil Parkinson Alvin Perlmutter Roland Peterson Lyle Richardson John Rust Jack Sandler Roy Murray Schwartz Edward Shurick Jack Silver Fred Swanson Hal Tulchin Robert E. Williams Barry Wood Harry Woodworth	KSTL & KSTM-TV, St L R-tv script wrt, free lance WABC, NY, vp & gen mgr WLW, NY, acct exec Newspaper Agency Corp, Salt Lake City, sls stf Tex & Jinx McCrary, NY, bus & prom mgr WNAX, Yankton, SD, prodn supvr KGFN, Kearney, Neb, sports dir & sls mgr U S Steel Corp Pub Rel Dept, NY, r-tv stf KOWH, Omaha, Neb, sls dept Westinghouse Radio Stations, Boston, prodn CBS-TV, NY, mgr of net sls dev WOW-TV, Omaha, Neb, tech Russell M. Seeds, Hywd, vp Sterling TV, NY, gen mgr Comstock & Co, Buffalo, NY, dir of media NBC, NY, exec prodn in chg of color tv ABC Radio, NY, acct exec	WTVI, Belleville, Ill, acct exec KADC-Radio, LA, prom-publicity dept WABC-TV, NY, vp & gen mgr Hoag-Blair, NY, acct exec KTVT, Salt Lake City, acct exec WRCA & WRCA-TV, NY, adv prom & mc § Same, prog mgr KBON, Omaha, Neb, sport dir & acct exec John Rust Prodns, NY, owner Same, sls mgr WBZ & WBZA, Boston, asst sls prom & Same, nat'l dir of stn rels Same, sls coord UPA, Burbank, Cal, dir of sls Same, vp NBC TV Net Sls dept, NY, sls dev rep Same, dir of spec events Same, Hywd, dir of western div

4.

### **New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Alleghany Airlines, Wash, DC	Scheduled airline service	R. Gamble Adv, Wash,
Bird Provision Co, Pekin, Ill	Bird Farm sausage	Mace Adv, Peoria, Ill
Block Drug Co, Jersey City	Polident & Poli-Grip	Grey Adv, NY
Bulova Watch Co, Flushing, NY	Watches	McCann-Erickson, NY
Colgate-Palmolive Co, Jersey City, NJ	Pruff powdered bleach	C & W, NY
J. A. Folger & Co, Kansas City, Mo	Folger's Coffee & Instant coffee	C & W, NY
Gruen Watch Co, Cinci	Watches	Grey Adv, NY
Larus & Brother Co, Richmond, Va	Edgeworth & Holiday pipe tobaccos & Holiday & Lords cigarettes	Reach, Yates & Mattoc NY
Mennen Co, Morristown, NJ	Lather & brushless shaving creams	McCann-Erickson, NY
Necchi Sewing Mach. Co, NY	Sewing machines	Grey Adv, NY
Nestle Co, White Plains, NY	Chocolate & cocoa products	McCann-Erickson, NY
Pharma-Craft Corp, NY	Ting & related products	Harry B. Cohen, NY
Sales Builders, Inc, LA	Max Factor cosmetics	Doyle Dane Bernbach, N
Schick Inc, Stamford, Conn	Schick electric shavers	K & E, NY
Stebco Mfg, Chi	Auto safety belts	Phil Gordon Agency, Chi
Tappan Stove Co, Mansfield, Ohio	Cooking stoves & ranges	G. Wade, Hywd
Whitehall Pharmacal Co, NY	Hill's Cold tablets & nose drops	Schedeler, Beck & Wers
W. C. Williams, NY	Appliance dealers	Product Services, Inc, N
Wilson Co, Chi	Canned meats	Needham, Louis & Brorby, Chi

*Numbers after names  
refer to New and Re-  
new category*

Jack Silver	(3)
John Hurlbut	(3)
Thomas Knode	(3)
Barry Wood	(3)
R. Merridew	(3)
<i>Ted Obersteller</i>	(3)
<i>Geo. Carpenter</i>	(3)
<i>Bill Lansing</i>	(3)
<i>Jack Sandler</i>	(3)
<i>H. Woodworth</i>	(3)



# WKRC Radio

King in the *Queen City*\*



Morning, noon and night, WKRC-Radio reigns King in the Queen City in Quarter Hour listening Monday through Friday.\*

No wonder advertisers and their agencies choose WKRC-Radio when they want sales results in the Cincinnati area.

Contact your Katz Agency representative for more detailed information.

\*July, August — Pulse

*We use WKRC Radio regularly and sales results show that in the Cincinnati area WKRC - Radio is a primary selling tool.*

JAMES M. TWOMEY  
Cincinnati General Manager  
City Products Corporation

**RADIO CINCINNATI, INC.**

*owners and operators of:*

WKRC-Radio, Cincinnati, Ohio  
WKRC-TV, Cincinnati, Ohio  
WTVN-Television, Columbus, Ohio  
WTVN-Radio, Columbus, Ohio

Kenneth W. Church, *National Sales Manager, Radio Cincinnati, Inc.*

**CBS**

**WKRC RADIO**

**\*CINCINNATI, OHIO**

**CBS RADIO AFFILIATE**

15 NOVEMBER 1954

**Represented by The Katz Agency**

23

# \$26 MILLION FOR APPLIANCES SPENT BY KSOO FARM FAMILIES IN '53

83% of Farms Electrified

**MARKET FACT NO. 4**

To the 123,000 high-income RADIO KSOO families, pump-handle farmers are history book characters! A 60 county \$26,000,000 market for home appliances is worth its weight in gold, especially when you can get through to it at such low cost. 15 minutes costs only 35c per 1,000 families on RADIO KSOO . . . 1 minute only 13c. Farmers with an average income of \$10,660 in 1953 can make impulse purchases because they have the money and do enjoy all modern conveniences. RADIO KSOO delivers 65% more audience than the second Sioux Falls station. RADIO KSOO sells because people buy what they hear most about . . . on their favorite station!

## The Dakotas' Most Powerful Radio Station!



# KSOO

 Sioux Falls, S. D.

Nationally Clear Channel 1140 KC  
ABC Radio Affiliate

**10,000 WATTS DAYTIME  
5,000 WATTS NIGHTTIME**

Represented Nationally by Avery-Knodel, Inc.

## SPONSOR BACKSTAGE



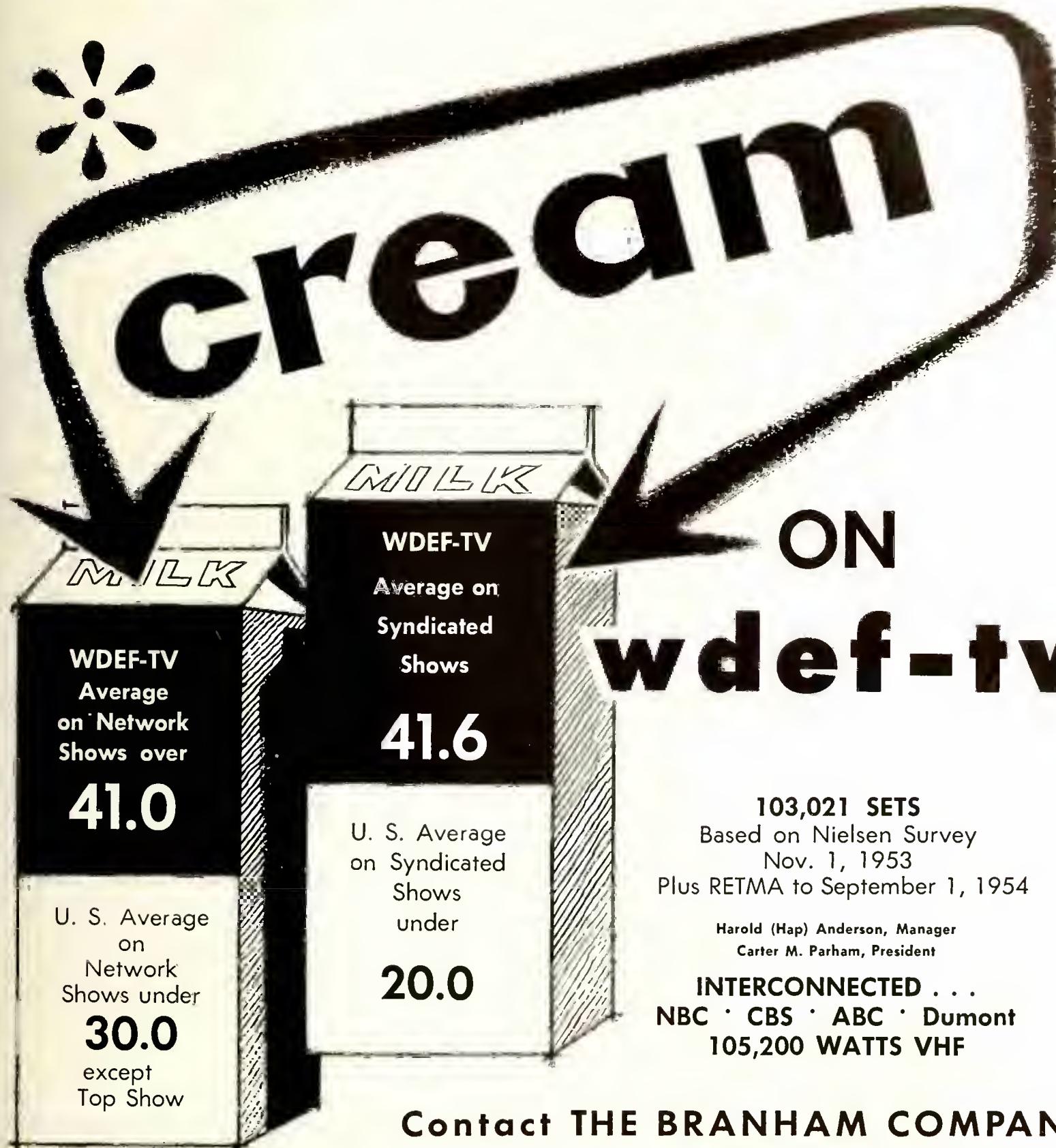
By Joe Csida

A man must be quite a clod not to be aware of the exciting and stimulating developments transpiring almost daily in the radio-television business. Two such developments have erupted in the past several months, and as far as I know no one has yet related them to one another, nor commented upon the fact that they constitute one of the more fascinating indications of a somewhat titanic industry struggle.

I refer on the one hand to the formation of the Quality Radio Group, and on the other to the merger of Vitapix with Guild Films. Although, as I've remarked, these two developments are not directly related, they are, of course, both efforts on the part of station operators to create major programs, and to deliver those programs to audiences on a "network" basis. There is no doubt whatsoever that the Messrs. Sarnoff, Folsom, Weaver, Paley, Stanton, Kintner, O'Neil, Bergmann, et al are fully aware of these developments. I seriously question that any of these gentlemen, or any of their lieutenants are actually trembling over the Quality and Vitapix-Guild situations. I am quite sure, however, that they do not sell short any industry efforts in which such aggressive, intelligent radio and television leaders as John Fetzer, Ward Quaal, Leonard Reinsch, Kenyon Brown, etc. chose to participate. The fact that some of the participants in the Quality and Vitapix-Guild movements are major network affiliates makes the general situation even more intriguing.

I would not presume to predict how successfully Quality and Vitapix-Guild will develop. The factors which will ultimately determine their success or failure are far too many, and far too complex for such crystal-ball-gazing. I do say, however, that regardless of how well these two new groups do, their very formation must certainly benefit two segments of the industry in the long run. The first is the sponsor (and his advertising agency), and the second is the audience. For in order to succeed at all Quality in radio, and Vitapix-Guild in television film, must come up with first-rate programming, programming that will stand up to the best the traditional networks are able to deliver. And conversely, in order to hold the Quality and Vitapix-Guild encroachment down to a minimum, the traditional networks must spare no dollar nor talent to outprogram the two new groups at every turn. ★ ★ ★

# YOU GET THE



taken From the  
NATIONAL TELEPULSE  
AUGUST 1-7, 1954  
TOP FIFTEEN SHOWS



**CHATTANOOGA**



America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 years!



39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.



Over 200 films in this high rated anthology of comedies, mystery, adventure and drama featuring Hollywood stars.



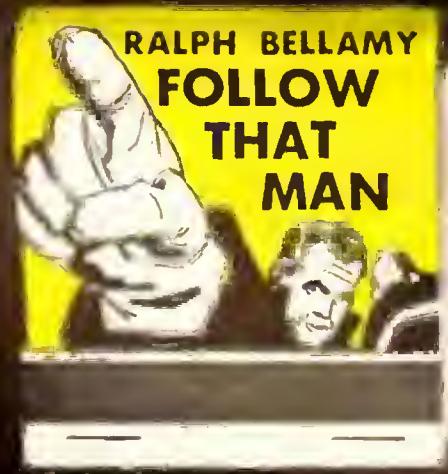
Charles Bickford hosts and narrates 39 half-hour thrilling, true life dramas . . . presented in documentary style.



Fresh, crisp film highlights of top sports events of the previous week, air expressed to you every Monday.



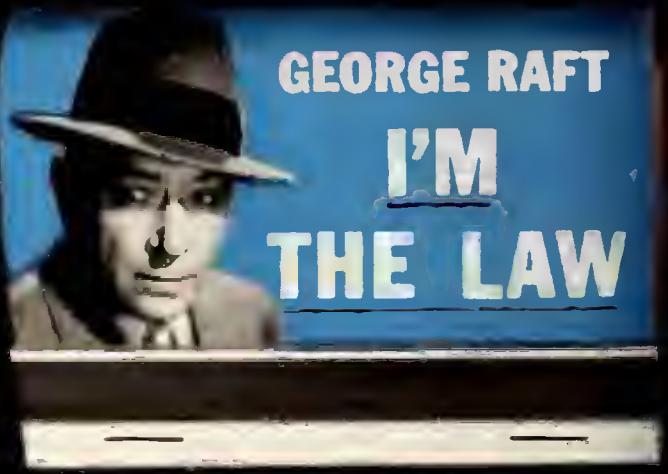
Alan Hale, Jr. and Randi Stuart star in 26 half-hour films of international mystery and intrigue.



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every member of the family will enjoy.



78 neatly produced 15 minute dramas, each with a surprise twist ending. Available first run in over 100 markets.

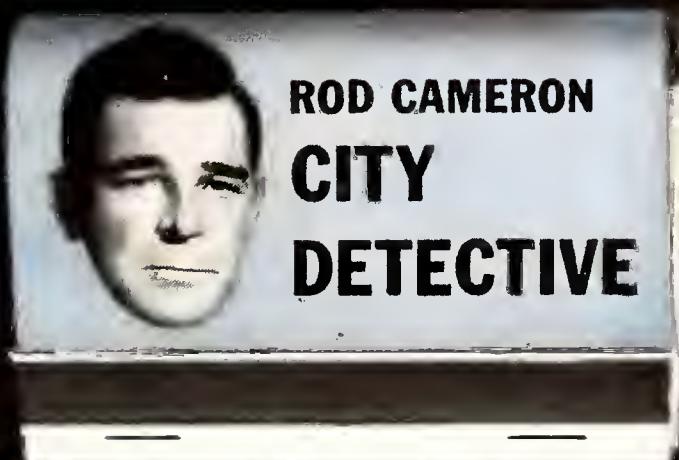


George Raft as a metropolitan police officer in 26 hard-hitting films of drama and mystery. A top rating-getter in leading markets.

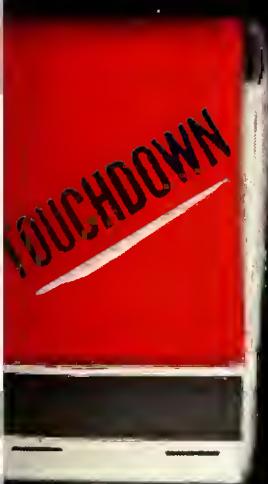
**no one...anywhere...  
can match MCA-TV's  
12 top-rated  
film shows!**

**a show for any product . . . any market . . . any budget!**

Here they are! 12 top-rated shows on film — proven audience getters! Made especially for TV, they run the gamut from comedy to mystery, adventure and melodrama — All prestige-builders for your product! These shows are available now, in many leading TV markets. Contact the MCA-TV Office nearest you today!



65 half-hour mystery and adventure films, starring Rod Cameron. In its third year of successful selling for sponsors.



3 half-hour films covering top college games of the previous week. Shipped to you each Monday during football season.



Top-quality has become the trademark of this dramatic half-hour series featuring leading Hollywood stars.

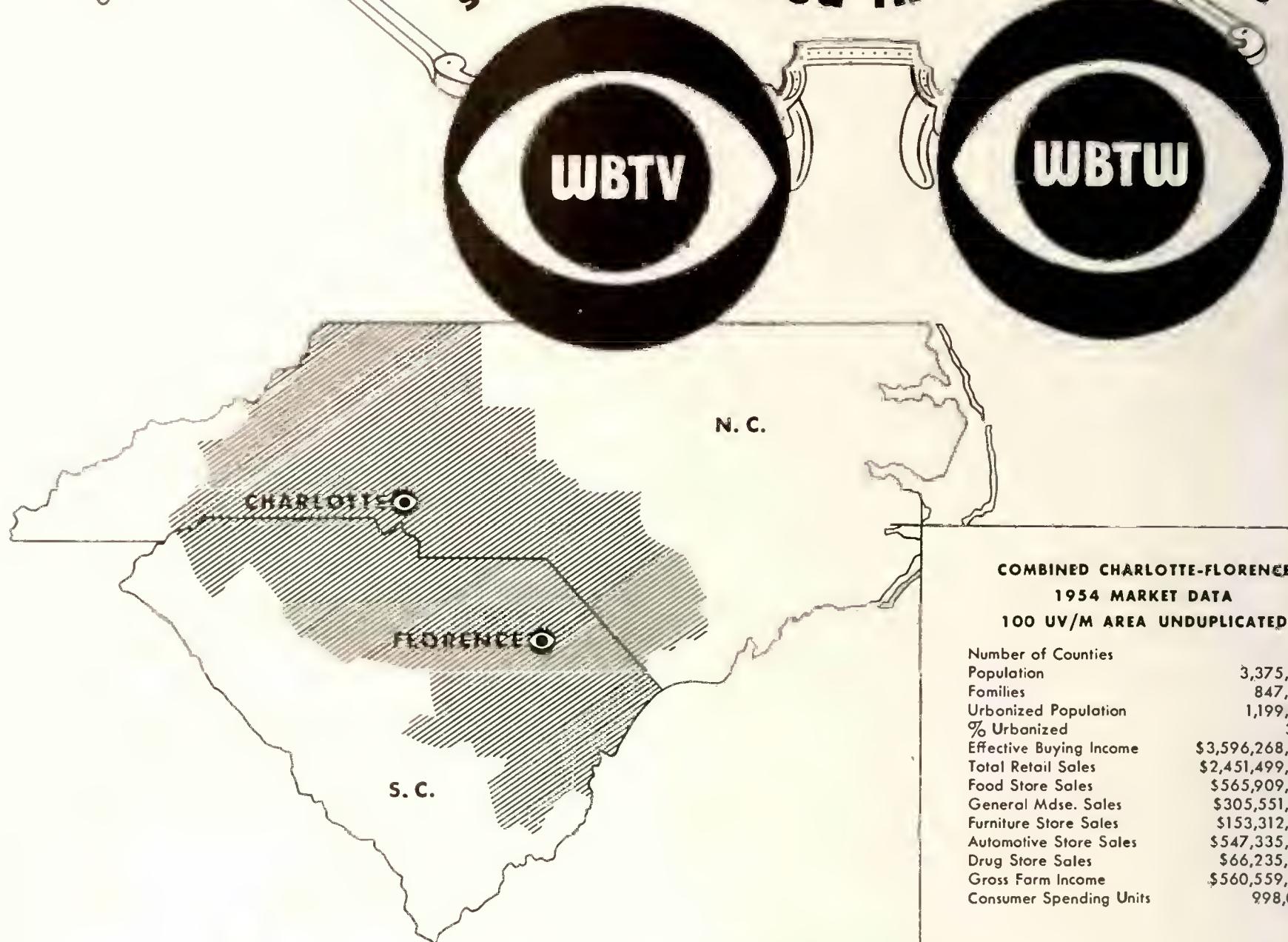


NEW YORK  
BEVERLY HILLS  
ATLANTA  
BOSTON  
CHICAGO  
CLEVELAND  
CINCINNATI  
DALLAS

DETROIT  
SAN FRANCISCO  
SEATTLE  
ROANOKE  
NEW ORLEANS  
SALT LAKE CITY  
ST. LOUIS  
PHILADELPHIA

TORONTO, CANADA

*seeing doubled in the carolinas*



**COMBINED CHARLOTTE-FLORENCE  
1954 MARKET DATA  
100 UV/M AREA UNDUPPLICATED**

Number of Counties	67
Population	3,375,200
Families	847,000
Urbanized Population	1,199,400
% Urbanized	37.3
Effective Buying Income	\$3,596,268,000
Total Retail Sales	\$2,451,499,000
Food Store Sales	\$565,909,000
General Mdse. Sales	\$305,551,000
Furniture Store Sales	\$153,312,000
Automotive Store Sales	\$547,335,000
Drug Store Sales	\$66,235,000
Gross Farm Income	\$560,559,000
Consumer Spending Units	998,000

Source 1954 SALES MANAGEMENT.  
Areas normalized to county lines. Seven  
overlapped counties figured only once

## with 2 great area stations

Now advertisers can develop a new, one-two punch to sell the TV-conscious Carolinas as Jefferson Standard opens a second top-power, VHF area operation with transmitter located in Florence, South Carolina.

WBTW will debut as a mature station fortified with WBTV experience, WBTV-trained management and staff, top equipment and facilities, and a ready-made audience of 100,000 set-owning families. Rapid growth is assured because WBTW has the only VHF allocation in a 75 mile radius. Its projected 100

uv/m contour embraces an area with 1,000,000 people and effective buying income nearing \$1 billion.

Together WBTV and WBTW create a television market comparable to the 8th largest in the nation. Choice time franchises on WBTW are rapidly being taken. For best remaining availabilities contact your nearest office of CBS-Television Spot Sales today.

*The Television Services of  
JEFFERSON STANDARD LIFE INSURANCE COMPANY  
Represented Nationally by CBS TV Spot Sales*





The spectacular era dawned with the inauguration of NBC's color studio in Brooklyn whence first spectacular colorcast, of "Satins and Spurs," emanated 12 September. Above, New York Mayor Robert

Wagner's remarks are applauded by star Betty Hutton and NBC executives. Pictured (l. to r.) are Sydney H. Eiges, Max Liebman, Mayor Wagner, Betty Hutton, Sylvester L. Weaver, Robert W. Sarnoff.

# THE SPECTACULARS:

## an interim report

**Here are the views of clients, agencies and network officials,**

**both on and off the record, on whether the big shows are paying off**

by Herman Land

**“T**hese spectaculars . . . will free television from the shackles of format and schedule . . . will stand out like peaks in the television logs . . . Viewers will look forward to them with the anticipation of eagerly awaited special events. They will talk about them. And marvel at them. And watch them.

“For they are conceived with the idea of reaching the *total* television audience—not just a segment of it.”

Thus began the 33-page NBC presentation to prospective clients for the forthcoming spectaculars. The passages

that followed heralded a new era in which an already fantastic medium would reach new heights through the combination of Max Liebman, NBC and the greatest creative and performing talents of the day.

With a possible programming revolution at hand, the industry impatiently awaited the opening spectacular blast of 12 September. On this Sunday night premiere, a great filmland personality, Betty Hutton, was to star in an hour-and-a-half original musical produced by TV's master showman. The

sponsors had shelled out \$320,000 for time and talent; an unprecedented publicity campaign had been waged by the network. And the show was in color, too. How could it possibly go wrong?

Yet, as the trade knows well, *Satins and Spurs* did not succeed in reaching NBC's “realistic” prediction of a Nielsen rating of 50. Instead it racked up a comfortable, but unsensational, 38.7 Nielsen.

The earlier rating reports of Trendex had come up with a figure of 17.5. The opposition on CBS, the star-

## One-shots of past seasons

got big audience. This was among factors sponsors considered when deciding to buy the NBC and CBS spectaculars. NBC presentation to prospective clients for its Sunday night spectaculars pointed out it was realistic to expect ratings of 50. The NBC presentation cited ratings for previous one-shots as shown below. NBC headed chart: "Typical ratings for spectaculars." Ratings below are national Nielsen, six minutes or more basis.

### NIELSEN

	NIELSEN
Academy Awards 1953	53.9
Academy Awards 1954	54.0
Ford Fiftieth Anniversary Show (2 networks combined rating)	95.1*
Tournament of Roses 1954	45.5
Rose Bowl 1954	58.5
Backbone of America (Robert Sherwood play)	39.9
Season's Greetings, Christmas 1954	42.5
Rodgers & Hammerstein March 28 1954	74.6**

\*Unduplicated ratings not available. This is the sum of the NBC and CBS ratings. \*\*Rating is for all four networks.

studded *Toast of the Town*, captured a 54.2% share of the audience as against 34.6% for *Satin and Spurs*. Nielsen's later national report lowered the CBS percentage to 45.5 and raised that of NBC to 39.8. But the show still had not dominated the audience.

Since then there have been other spectaculars, five on NBC, and four on CBS (because of their cost and one-shot character, the CBS shows are included in this report, although they are only an hour in length and are not called "spectaculars" by the network). Up to now there has been no sign that the programs are delivering the audience hoped for. The result has been much trade speculation on whether the spectaculars are here to stay. There have been rumors of client dissatisfaction, hurried meetings and heated discussions; in one case at least network-client disagreement has reached the trade press.

Because of the importance of the spectaculars to the future of the television industry—whether they succeed or fail the broadcast pattern will be affected—SPONSOR believes it may be

helpful to sum up the experience and observations of those most directly involved, even though the ambitious venture is still in a relatively early stage. To gain first-hand material for this interim report, SPONSOR interviewed a number of clients who are sponsoring the spectaculars and talked at length with agencies concerned. At the same time SPONSOR talked with various network officials, and interviewed NBC president, Sylvester L. Weaver.

Since high-budgeted advertising campaigns are involved along with questions of prestige, off-the-record sessions were not infrequent. It was apparent, too, that agencies were loathe to question publicly what had been their client's or their own initial faith in the spectaculars.

It should be stated at the outset there is more client satisfaction with the spectaculars than trade reports and rumor might have led you to believe. True, more than one advertiser was ready to call it quits before the new era had had much of an opportunity to unfold. SPONSOR was reliably informed, and the early ratings produced

## This season's ratings

for spectaculars to date are lower than one-shots of past. Trendex ratings are available for all spectaculars to date because Trendex does quick overnight telephone coincidental rating in 10 multi-station TV markets. Nielsen ratings, which are national, are available for only few spectaculars to date. Because Nielsen, Trendex ratings differ considerably there's been confusion. But the two measure different things. (See note below chart.)

SPECTACULARS	Nielsen ratings			Trendex ratings		
	6 min	average per min.	1st half hour	2nd half hour	3rd half hour	average whole show
<b>NBC</b>						
Satin and Spurs	28.7	23.4	19.7	18.0	14.9	17.5
Lady in the Dark	39.1	25.3	26.0	25.9	25.4	25.8
Sunday in Town			18.4	18.7	12.5	16.5
Tonight at 8:30			27.4	19.2	19.6	22.1
Follies of Suzy			22.0	23.1	23.5	22.9
Fanfare			19.1	20.5	19.2	19.6
<b>CBS</b>						
The Royal Family	33.6	24.5	23.9	24.4	24.2	24.2
Shower of Stars			25.8	30.0		27.9
The Man Who Came to Dinner			19.6	21.3		20.5
Lend an Ear			20.1	19.7		19.9

NOTE: Nielsen ratings are based on national sample and represent percent of TV set homes who listened to show six minutes or more. Trendex measures percent of TV homes in 10 cities which tuned show. But it's based on average audience for each minute of show. Nielsen also has average per minute ratings (shown above) and 9-city ratings. Nielsen average per minute 9-city ratings and Trendex ratings don't differ markedly. But Nielsen six-minute rating measure total audience reached for at least six minutes; it is cumulative figure, thus tending to increase with show length. (See Agency Ad Libs, page 14).

little enthusiasm. Still, SPONSOR found that most of the clients are favorably impressed with certain aspects, at least, of the big shows, and that even those most disturbed by events are hopeful about their future.

Currently there are two major questions being asked: (1) What is being done to increase the audience-pull and holding-power of the spectaculars? (2) In view of the ratings, do the spectaculars represent sound advertising investments?

How to get higher ratings is currently the subject of much discussion among all connected with the shows. One of the most intriguing questions is why they have failed so far to attract larger audiences at least to the start of the programs. Trendex rated first half hour of *Satin and Spurs* at 19.7, *Lady in the Dark* at 26, *Follies of Suzy* at 22, *Tonight at 8:30* at 27.4, the first *Shower of Stars* show on CBS at 25.8, *The Royal Family* at 23.9, *The Man Who Came to Dinner* at 19.6, *Lend an Ear* at 20.1, *Fanfare* at 19.1 (Sunday, 7 November).

While in some cases the opposition's

half hour rated lower, in no case was this difference great. This means that, whatever the holding power of the programs, they have somehow not been able to draw great audiences from the start. What makes the question of unusual interest is the extraordinary amount of publicity that has accompanied the shows.

Sydney H. Eiges, NBC v.p. in charge of press and publicity, told SPONSOR: "Each spectacular gets as much publicity as a regular important weekly show gets in an entire year."

According to an NBC press department report, stories on the first spectacular achieved a gross newspaper circulation of 378,422,184 copies. "The enormity of this number," says the NBC report, "can be appreciated by the fact that the publicity obtained for the first spectacular is *seven times* the circulation of the morning and evening English language dailies in the United States . . . almost *nine* times the circulation of the Sunday papers."

This was in addition to the important promotion campaign carried on via the tv medium itself. NBC's client

presentation had anticipated on-the-air promotion for the series valued at more than \$1,250,000 dollars. Still, *Satins and Spurs* failed to attract a huge opening audience as have succeeding shows. Raymond Spector, president of both Hazel Bishop and his own agency, is the only client-critic who has spoken openly on the subject. He has stated that part of the fault lies in mistaking competence for box-office appeal. The stars used to date, he feels, while outstanding in ability, have lacked true box-office appeal. What is necessary, in his view, is a parade of great names, of people the audience wants to see, whether they are truly skilled performers or not.

Variations on this theme have appeared in a number of places. A network official questioned the value of some of the names appearing on the shows. "There is a different audience for tv," he told SPONSOR. "The audience for films tends to be youthful, for television, as you know, it tends to be more mature."

Another one of Raymond Spector's opinions which was shared by a num-

ber of others put great weight on the factor of viewing habit. Robert Weitman, ABC Vice President in Charge of Television Programming, emphasized the importance of viewing patterns. "The answer seems to be," he said, "in established patterns of viewing, in the fact that people simply know and like competing shows. People are annoyed, for example, when their favorite show is pre-empted, even for a super-special spectacular."

A research man who has given much attention to the problem cited the following reasons to SPONSOR for the failure of the shows to attract greater audiences.

1. Over a period of time people have learned what they like. The popular shows have demonstrated the reasons for their appeal, and the audience knows what to expect, they know what there is going to be in the shows that they are going to like—*I Love Lucy* is a perfect example.

2. Viewing habits are so important that huge amounts of money and big names on a one-shot basis do not auto-

(Please turn to page 107)

**Client reactions** to spectaculars were assembled by SPONSOR from sponsor firm executives or from their agencies. Most critical client is Raymond Spector.

#### SPONSOR

#### REACTION IN BRIEF

**Hazel Bishop**.....*Big changes needed*  
Raymond Spector, president of agency bearing his name and Hazel Bishop lipstick firm, told SPONSOR: "The shows need more 'heart.' You've got to give people what they want, not try to elevate their cultural taste. Shows should be cut to hour, star names should have box-office appeal."

**Oldsmobile**.....*Pleased with publicity*  
D. T. Brother: "The client is tremendously pleased. The show reached out and got big publicity . . . a great hit with the dealers . . . color pitches great."

**Sunbeam**.....*Confidence in Weaver*  
A. E. Widdifield, Sunbeam ad manager, told SPONSOR: "We have full confidence in Weaver's ability to make it succeed. Merchandising-wise, it is tops."

**Chrysler**.....*Extra values important*  
McCann-Erickson: "Two shows are not enough to judge by. But they have been exciting, interesting, new, and news—the extra values are important."

**Ford and RCA**.....*Excitement adds news value*  
Kenyon and Eckhardt, which handles both accounts for the Monday night show: "We are pleased with general excitement, talk and publicity, as well as show."

**Reynolds Metals**.....*Hopes for better ratings*  
This company's first Spectacular will appear 5 December. Ad manager Jack Boyle told SPONSOR: "We hope to do better than the previous shows."

**Westinghouse**.....*Color impact tops*  
McCann-Erickson: "Westinghouse is pleased with the sales and color impact. The dealers are delighted, ran color parties in about 35 markets."

**Weaver on ratings:** "We at NBC do, of course, believe in the rating services. But, and this is an important 'but,' we believe in them for what they really are. All of the rating services are used as tools at NBC to temper and reinforce judgment and that is how they should be used. To use them otherwise, or to regard them as the be-all or end-all for distinguishing program success from program failure, is to use them incorrectly. But it is true that the Nielsen report is the advertiser's report on what audience he got for his money (although its sample size provides wider tolerance limits than we'd like to see).

"If there were an advertising efficiency index published after each ad broke, or commercial went on the air, the rating hysteria would shift from program circulation to what the advertiser and the agency really should want to know—whether an advertisement or a campaign has been successful. The answer to this question *cannot* be found by using Nielsen, Trendex or ARB."

"If we possessed such a dubious marvel as an advertising efficiency index, the advertiser could find out quickly how his advertising is doing in the market places of the nation. It would show him the real waste in advertising, which is not waste circulation or low circulation, but advertising which does not sell."

"Such an advertising efficiency index would have to be  
(Please turn to page 112)



### **Godfrey on radio is Glamorene mainstay**

After trying all media during past few hectic years, Glamorene now relies heavily on net radio. With CBS star Arthur Godfrey below are Glamorene president Clayton Ilulsh (right), his brother Sheldon, a v.p., and Hicks and Greist account man Harvey Breitman (standing)

# **Why a visual product uses network radio**

**Glamorene finds confidence built by radio  
personalities is more resultful per dollar spent  
than all other advertising used to date**

**H**ow many admen nurture a secret dream that casts them in a heroic role as creator of the campaign magnificent? After a hard day with a picky client, does the agency man sometimes daydream of a campaign so brilliant, so original, so powerful that the mad countrywide rush to buy the product turns a little account into a lusty giant overnight?

Ah yes, how nice if such a thing could happen. Well it did, in a way at least, to the company which is the subject of this story. But no adman can claim the credit, none can win the plaudits, for, alas, no adman was involved.

It began casually in 1950 when the York Research Corp. of Stamford, Conn., heard about a rug-cleaning product called Glamorene from a member of the American Hotel Association and put it through some routine tests. Now York is the official lab-

oratory for consumer reports of *The Reader's Digest*, which it informed of the new product. The *Digest* editors were interested and asked York to put Glamorene through the complete test-mill.

On 13 November, 1951 *Digest* Editor DeWitt Wallace sent Jerclaydon, Inc. of Miami a letter beginning: "This is to advise you that a three-page article ('Reader's Digest Report to Consumers') highly favorable to Glamorene is scheduled to appear in our February issue."

It is easy to imagine the excitement of the Hulsh family, which owns Jerclaydon, as the father and his three sons scanned these words from Wallace:

"One paragraph of the article reads: 'To give this product unusually severe trials *The Reader's Digest* asked the York Research Corporation to check on all phases of Glamorene's use and cleaning ability. After more than a thousand tests on over 100 rug-cleaning products the laboratory reported: Best rug-cleaning compound for home use we have found. Best on-location cleaner for institutional use.'"

## case history

But this was the paragraph which told the breathless Hulsh family a new era was beginning for them:

"It is not our policy to release an article in advance of publication. But in order that you may take adequate steps to supply retail outlets, we think it is desirable to warn you that this article will create a tremendous nationwide demand for Glamorene. We know this to be true from experience with previous 'Consumer Reports'."

And true it proved! It was as though all nine million *Digest* readers took the February 1952 publication of the article as a starting signal. Young Jerclaydon President Clayton Hulsh relived those incredible days as in awe-struck manner he told SPONSOR of the *truckloads* of orders that came rolling up to their tiny Miami plant. It seemed as though every store in the country, and every consumer, suddenly just had to have Glamorene.

How the infant concern faced the avalanche, obtained its national distribution and desperately raced to

### Glamorene case history is unique because:

Glamorene was a small concern until a *Reader's Digest* report on the rug-cleaner appeared in February 1952. Almost overnight the company became a \$10,000,000 retail operation. The Hulsh brothers, who own and run Glamorene, are convinced that the tremendous response to the article stemmed from reader confidence in the integrity of the magazine. Since that amazing period, Glamorene has been hoping to find a duplication of the tremendous *Reader's Digest* surge, but with many failures along the way.

Since the spring of 1952 Glamorene has dropped three agencies, among them two of the top 10. Concern is convinced it doesn't belong with large agency for following reasons: At the big agency, in Glamorene's opinion, small account gets lost in shuffle, does not receive attention of top people on the account or creative level; account man is "little more than messenger boy." Glamorene is happier with smaller agency, where its billing is important and it gets attention it feels is deserved. Client, too, can work closer with agency creative team.

match production to demand—until four large factories were in operation—is a tale in itself, a Horatio Alger fable that proves the continuing vitality of the American legend. It is a success story built out of faith, hard work, guts and extraordinary good luck. Overnight the story came to a climax: Jerclaydon leaped from a \$200,000 industrial and professional supply business to a \$10,000,000 annual retail operation.

The Hulsh brothers have given much thought to this dramatic series of events, have tried to extract a meaningful lesson from it. Why, wonders Clayton, was the response to the *Reader's Digest* article so tremendous? The answer, he thinks, is of vital interest to all who buy advertising. The readers acted because they *believed* what they read. They knew that it was the voice of a respected laboratory and of

(Please turn to page 70)

Godfrey sells Glamorene on a CBS network of 206 stations; company sponsors him every other week for 15 minutes. A big plus in the client's eyes is the star's merchandisability. Of all advertising efforts so far, this one has proved to be the most popular with dealers

Arthur  
**GODFREY IS SELLING Glamorene**

COAST TO COAST ON THE CBS RADIO NETWORK!  
FOR THE NEXT 12 MONTHS

LEGEND

- 206 GODFREY STATIONS
- GODFREY NATIONAL COVERAGE



ARF-Politz count of radio and tv sets was most searching radio set census to date. Rigid definitions were laid down as to what constitutes a working set.

# Will ARF 'O.K.' be standard on radio-tv research?

**New set count is first industry project to get ARF Validation  
Its findings confirm what radiomen say about radio**

**T**here's a strong, new voice in radio-tv research these days.

It is the Advertising Research Foundation, whose stamp of approval on the recently-released radio-tv set count projects the organization into the forefront of the radio-tv research picture and suggests the possibility that the ARF "O.K." may become standard.

The new set count, conducted by Politz (and copyrighted, 1954, by ARF), together with the ARF's upcoming list of standards for audience measurement in the electronic media, is not only bringing ARF into the limelight but is inevitably directing the attention of those in, near or associated with the broadcast media toward the question: What can ARF do for me?

To those not close to research, the apparent emergence of ARF in 1954 may seem sudden. If this emergence does seem sudden, it is an illusion, but it is an understandable illusion.

ARF has been around a long time, 18 years to be exact. It was originally set up by the ANA and 4 A's to insure the best possible kind of advertising research. However, about three years ago this advertiser-agency team was broadened to include media representa-

tion in the ARF.

For a number of reasons, none of which is particularly important at this juncture, ARF had been what might be called print-oriented. With the reorganization of ARF and the entry of the national networks into membership, a broadening of emphasis became a natural result.

While it took three years for the impact of broadcast representation to jell into the new set count, which is radio-

selves, especially as regards radio and the impact of tv upon radio.

It might well be asked: If the study confirms what had been said before, why the study?

The answer to this question illustrates the key characteristics of ARF research.

In the first place, the study covered a lot of ground that hadn't been covered before and answered a lot of questions admin have been asking. ARF is interested primarily in research with broad significance and broad usefulness.

In the second place, the ARF O.K. is a "double A" validation stamp. It means acceptance and accuracy. Those who underwrote the study have the comforting conviction the figures are accurate and feel the buyers of media have the same opinion. These are figures, say the networks and BAB, which can be sold promotionally and without apology or the need to defend them.

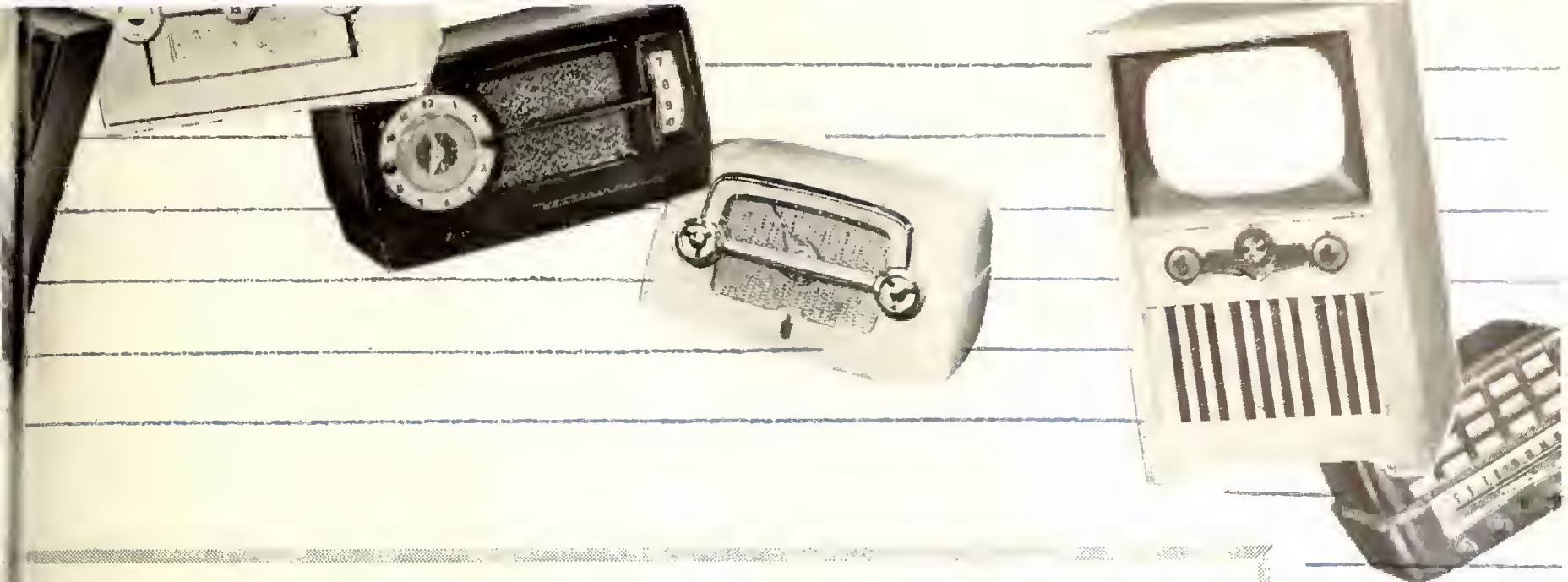
To anyone, especially anyone on the media side of the fence, seeking facts for his own enlightenment as well as to sell with, the ARF offers, therefore,

(Please turn to page 96)

## research

tv's first ARF-validated study, the four radio networks and BAB, who underwrote the study, are proud of the result. For, despite the long list of ARF-approved studies on the print media, these media have not yet underwritten a study of an entire medium. And that is just what the new count of radio and television sets is.

But the study is not only a description of the full dimensions of radio and tv. It is a confirmation of what broadcasters have been saying about them-



## Here, abstracted from 78 tables, is the heart of ARF set count

**ersition of household radio** sets by both tv and households is pinned down by new study. Of working radio in tv households, 20% are located in living room, comparable figure for non-tv households is 35.3%. The study found 22.4% of all tv household radios are in bedrooms, while the non-tv household figure is 19.1%. Report found 17.2% of all tv household radios were in kitchens, non-tv household figure came to 13.5%.

**ership of auto radios** and auto figures will be most useful from ARF-validated study, which disclosed that 73.3% of U.S. households have autos of all types and 48.7% of U.S. households have at least one auto radio. That means two-thirds of all auto households have auto radios. Study showed percent of metropolitan households with auto radios is slightly higher than auto ownership in non-metropolitan households.

**me room" competition** of radio and tv sets in households is an important measure to air media buyers. Study delves into this. Of total radio sets in tv households—67,870,000—only 13,950,000 are in "same room" common with tv. CBS Radio in its film "Tune in Tomorrow" ARF figures, added radio not associated with house and showed that there were 96,970,000 "locations" radio only and 15,140,000 tv-only "locations."

**graphic breakdown** of radio and tv ownership in areas shows the following: In Northeast percent of U.S. households with one or more radios in working order was 81.1%; percent with one or more tv sets in working order was 58.1%. Radio and tv figures, respectively, for other areas are: Central, 96.9 and 62.9; South, 90.8 and 44.4; West, 90.2 and 50.8. The average (mean) number of radio sets in working order per radio household was highest in Northeast.

**of tv households** and extent to which big families own tv are provided by study. Higher percent of four-person families have working tv sets than other size families, while one-person families are at other end of scale. These are the figures on the percent of each size family group that has one or more tv sets in working order: one-person households, 22.3; two-person households, 52.3; three-person, four-person, 70.7; five-person, 68.0; six or more, 57.7.

**Total number of radios** associated with households had been estimated before ARF study. Latter bore out these figures. BAB had set figure at 117 million sets and ARF-Politz figure came to 117,660,000. Actual number in working order at time of survey (May 1954) was nearly 101 million. Definition of radio sets in working order was probably most stringent ever used but four radio networks and BAB, which underwrote study, wanted to make survey unassailable.

**Non-household radio sets** were not included in the ARF set count, which covers auto radios but does not include sets in other locations, such as public places, business establishments and quasi-households, meaning hotels, motels, college dormitories, installations of armed forces. Radio industry estimates these other locations add another 10 million radios to survey total of 100,820,000 sets in working order. The industry calls this 111 million radio "locations."

**Households with tv sets** in working order came to 58.1% of all households. Figure is about same as CBS-Nielsen set count made at end of last year. But latter study did not go into percent of sets not working. Actual percent of U.S. households with tv sets working or not—was 59.4% in ARF-Politz study. Total number of U.S. tv sets was 29.26 million, of which 28.45 million were working. The number of households with working tv sets was 27,600,000.

**Depth of radio penetration** in the U.S. household is shown by ARF-Politz figures on percent of multi-set households. These show that two-thirds of radio households are multi-set households, that is, have two or more sets in working order. Fully 33.5% of radio households have three or more sets in working order and 14.5% have four or more in working order. It is also significant that average number of radios per household is greater in tv than non-tv households.

**Tv ownership by family characteristics:** Charts on this will provide useful aid to tv advertiser. For example, study shows that there is direct relationship between tv ownership and socio-economic status. Of "upper" 25% of population, 72.8% have one or more tv sets in working order; of "upper middle" quartile, 64.5% have tv; of "lower middle" group, 58.8% have tv and of "lower" group, 35.9% have tv. Multiple tv sets is greater in "upper" tv homes.

# An ad manager's critique of radio

by Fred Gregg

An industry is as vigorous and expansive and as important as the people in it.

Recently, during a luncheon discussion among several of us in advertising, the conversation turned, as it so often does to radio.

And, of course, it carried that "What ever happened to radio" over-tone. Being a three-letter media man (newspapers, radio and television), this topic of conversation always brings me up short.

The mourners over radio's body

1. There hasn't been a new idea injected into the product or the selling of it in much too long a time;

2. the old methods of selling and programing radio (vital to keeping it a dominant, cohesive advertising force) are no longer successful; and

3. the men who operate it are responsible for its present state of disrepair.

But the medium has not disintegrated.

Of this, you may be sure.

It is a potent, exciting, vigorous ele-

who previously was a big radio client; or recollecting the old days when it came in over the transom and the biggest problem was getting the e.t.'s on the air.

New methods and innovations stimulate additional ideas. Creativity is really a chain reaction. And radio stands out as an industry short inventoried at this writing on two counts: ideation and inspiration.

I speak with some authority since I have earned my living in the medium until a year ago, and now I buy it.

As the advertising and sales promotion director for a manufacturing division of a large corporation, I am visited by representatives of magazines, newspapers, radio, television, billboards, etc.

Yet, in one year only two radio-television representative firm salesmen, two network radio salesmen and one television network salesman have ever called upon me. I have had telephone calls from three local radio stations in that period. In no instance has anyone of these men suggested anything other than "I wanted to meet you." This amount of sales actively directed toward a major advertiser answers the questions "What has happened to radio?"

Yet, these are the reasons given me most often by broadcasting executives:

1. Our best brains were put into television to make it go.

2. Television is more glamorous.

3. Rating services do not give am full credit for all its listeners.

4. People can't listen, watch, read, go out to the movies, and do all the other things they do, so radio suffers.

5. Too many radio and television stations on the air.

6. Madison Avenue.

7. Not enough good research or too much bad research.

8. Manufacturers do not build good sets as they formerly did.

9. Lack of good programing.

10. Competition with print, which is more firmly established, is too tough.

You may assign to these reasons



## Fred Gregg cites

### need for more creative selling

Gregg is director of radio-tv advertising, sales promotion for Crosley, Bendix home appliances. He is former promotion director for Crosley Broadcasting Corp. Picture shows Gregg at Crosley Broadcasting (at right, with crew cut), conferring with colleagues on promotion problems

(it is still warm and very much alive), and those who offer dire predictions, are confusing radio's state of health with the press notices it has received and the long-faced expressions of the men who are in it.

Mark Twain once said about a premature publishing of his obituary: "The reports surrounding the account of my recent death were highly exaggerated."

There are, however, several points that must be agreed upon, even by the most enthusiastic radio believer:

ment of communications that has permitted itself *momentarily* to be eclipsed. And the shame must rest upon the heads of those who hold its reins: broadcasters, advertising agencies and sponsors.

Primarily, however, the guilty ones are those who still sit around network and radio station offices busily fingernails while trying to figure out how to pick up a certain bit of spot business they know is being scheduled for a competing radio station: recalling what happened to an advertiser

SPONSOR

## Ex-radio promotion man Fred Gregg says salesmen should base pitches on understanding of each advertiser's problems

any order or importance you desire. Whatever the case, to radio veterans who recall the sales of the early days of radio (*A & P Gypsies, Cliquot Club Eskimos, Major Bowes Amateur Hour, Standard Brands Hour* with Maurice Chevalier, Texaco's *Perfect Fool* with Ed Wynn and Graham MacNamee, etc.) it must seem incredible. The lack of facts and figures, competition from entrenched media and general reluctance to plunge promotional dollars in those days were matters to be resolved by steeled nerve and high persuasion, two very pristine qualities necessary to success in the 1930's.

"We were not so mechanized then but we made up for it in enthusiasm and aggressiveness," said James D. Shouse, Chairman of the Board of Crosley Broadcasting and AVCO Vice President and General Manager of Crosley-Bendix Home Appliances Divisions. He believes these latter qualities are still necessary to be successful—even, he has said, for survival.

The need for leadership and inspiration, imagination and courage, aggressiveness and ability, showmanship and vigor in radio was never greater. The competition for the person's attention (person meaning listener, viewer, reader, noter, etc.) was never rougher. Neither, I hasten to add, was the competition for the dollar more fierce.

Selling radio correctly will have to be the result of long-range and careful planning, combined with good direction and hard-driving energy. When this is in progress, the product will get better.

This combination of good sales results and better listening will create even bigger and better frontiers than radio enjoyed in its most lush years.

Television stumped the movies for a while. Even their "Movies are better than ever" campaign failed until they pulled their sales forces together and started driving. The product got better. Technological progress was made. Now the industry is in a highly healthy state.

How do you sell radio now?

By planning how it can be best used as a positive merchandising and promotional vehicle based upon your knowledge of your own market and your product. By taking this combination of information in comprehensive form to enough clients' advertising and/or sales managers and their agency people.

If your basic thinking was sound, and your knowledge of the manufacturer's selling climate in your market was correct, *you will make sales, you will reaffirm radio and you will gain*

as its overseers think it is.

And, in this single fact lies the shame of it all.

The total number of families in the United States has increased 40% since 1941. The number of families earning \$5,000 per year total more than 17 million, up nearly 1,000% since World War II.

These are minor points actually, but they highlight the fact that there is more selling to be done today than ever before in the history of American business, and, as any manufacturer

### HERE'S WHAT PROSPECTIVE SPONSOR WANTS TO KNOW:

- Can you sell my product?
- Can you do it effectively and economically?
- Can you justify what you say with authoritative facts?
- Do you understand the character and what I am trying to accomplish with my advertising?
- Can you suggest a good (even though perhaps unusual) way for me to use your facilities?
- What previous successes have you had with similar products?
- Can I, the advertiser, use this plan with full confidence that it will be sound when executed locally?
- Do you afford me the benefit of additional aids to the advertising I buy which will help me at point-of-sale?
- Do you understand my merchandising and marketing problems, if only superficially?
- Does what you offer and the plan you suggest fill this need or act as an additive to my present campaign?

for your client product movement.

Radio continues to be the lowest cost advertising medium available to an advertiser. You may have noted that we at Crosley-Bendix picked it as the backbone of our merchandising program for this fall and winter when we bought NBC's *Game of the Week*.

And its coverage remains invincible on a dollar-for-dollar basis.

I feel deep sorrow for an element of communication which is being permitted to suffer so severely that, with only rare exception, it is almost as bad

will tell you, it takes every weapon and/or tool he can find to help him convince the more than 50,000,000 U.S. families that they, as spending units, should alter their habits and buy his product.

American business today is faced with the most competitive period in its history.

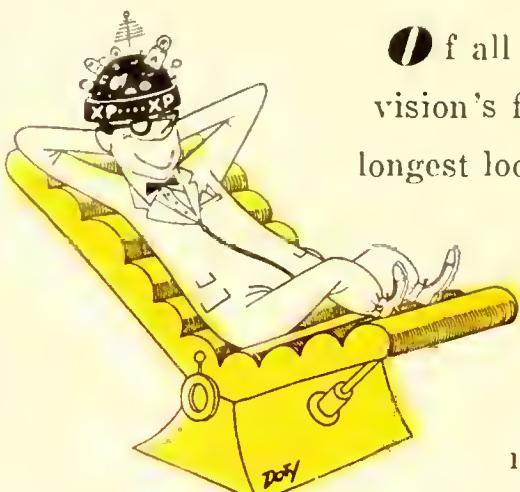
The reasons are obvious:

1. There are dollars available at consumer levels generally but there are vastly more opportunities for the

(Please turn to page 112)

# The Big Ball of Wax

A  
Story  
of  
Tomorrow's  
Happy  
World  
by  
Shepherd  
Mead



**I**f all the advertising agency executives who've looked at television's future, Benton & Bowles' Shepherd Mead has taken the longest look. His new novel, *The Big Ball of Wax*, revolves around a 1992 invention which makes the full-wall three-dimensional color tv of that era obsolete. (Art on this page gives you the general idea.) Mead is a v.p. and radio-tv copy chief and other admen will recognize his 1992 world as a satirical projection of trends in the 1954 advertising and business community. Business Mead's 1992 is: (1) dominated by research; (2) run by group decisions in meetings so stylized that executives sit in chairs numbered according to seniority; (3) paternal to the extent that the wife of the company president has veto power in selection of wives for executives.

Starting at right you'll find the first chapter of *The Big Ball of Wax*. It's written as a memo to younger executives of "Con Chem" to describe what happened when someone invented the next step after television, XP. What happened in short is that the birth rate—and sales—were shot to hell until Con Chem and its agency found a way to adopt XP for advertising.

Said Shep Mead to SPONSOR: "The harm the book may do the youth of our nation is incalculable, particularly in the tv field which contains many callow and impressionable young men."

# &B's Shep Mead looks at tv in 1992

**New satirical novel by Benton & Bowles copy chief  
revolves around gadget which replaces full-wall tv sets  
of the future. Starting below is book's first chapter**



**N**ow that we're living in the best of all possible worlds, some of you who come after us may want to know how we brought it off. I'm thinking especially of you junior executives at Con Chem, which is why I'm dictating this whole memo-tape. After all, it is you fellows who will have to pick up the torch when we drop it.

It wasn't easy, let me tell you. There was a time just before the Momsday Holidays in 1993 when American business might have taken the wrong fork in the road and gone almost to plain disaster.

But we at Con Chem made the right decision, took the right fork in the road, and here we are today.

Now I know that all of you have heard of the early days of XP, and you are going to expect some mighty spicy material. I hope I won't disappoint you, but you have to realize that in a memo of this type which will be available to the Organization, we have to think of morale and of keeping up the moral fiber, both of which are all important.

So when I come to the places where I had to take part in the well-known orgies, which of course I had to do in line of duty and not through any personal desire, I'll try to be brief and factual.

There is no use lingering over an evening which you spend, say, on a cloth-of-gold couch beside a fountain of sparkling wine with maybe a dozen or so of the most beautiful girls in the world who are wearing no clothing at all, or as little as you desire, and all of them your own personal property for the entire night.

I mean nothing is to be gained from lingering over that kind of thing, especially since nowadays we don't have much more of it, except on certain occasions for certain people. We can certainly prove that it does very little good for business, except in more or less high-level situations where a type of good will is involved. It is definitely not for the general public.

I am glad we're through with all that because we have all certainly found out that business has to be kept on a high moral plane, except in certain situations.

Well, as I started to say, it may be hard for some of us to remember how things were before XP. You might say they were sort of the horse-and-buggy days, to use a figure of speech. It was a simple life, and yet I guess in lots of ways it was a good life.

But there is no doubt that XP changed things, as much I guess as TV did, though there aren't many people still alive who remember what it was like before TV, since that

was more than fifty years ago.

Well, why don't we go back to the beginning and roll it all up, as the fellows say, into one big ball of wax. In fact, when I look back on it, I realize that what you might call the Birth of XP all happened in practically less than a week, from Tuesday morning to Sunday night, and they are six days which you can be sure I will remember all my life. That and the Momsday Rebellion a year later are things which I will no doubt tell my grandchildren about, if I ever have any, though as you can understand I will have to cut out some of the juicier-type details.

Why don't we start off, then, with that Tuesday morning, in the spring of 1992, which was pretty much the last carefree morning I had for some time. It will help refresh our minds, too, on how things were back in "the good old days."

*Tuesday morning*

I woke up, as usual, to the sound of music. There were violins playing softly. Up ahead I could see the sun rising up over the Canadian Rockies. Little strips of pink clouds were moving past the snowy peaks. Down below was a clear mountain lake, and around it were pine trees, shaking in the wind.

Over the violins I could hear my Moin say. "Darling, are you awake?"

I said I was.

"Then you'd better get up, dear. It always takes you longer in the rain."

"Is it raining?" I asked.

"Pouring."

When I listened for it, I could hear it on the aluminum roof. The Canadian Rockies were beginning to fade out, but the sunrise stayed there and out of it came six beautiful girls, two brunettes, two redheads, and two blondes. They kept walking forward until they filled the whole north wall of my bedroom. I rubbed my left eye, which was sticky with sleep, and opened it. The stereo effect jumped the girls into the room and they walked right past my bed. They were singing "Wake up, wake up, you sleepy head!" and wiggling the way the Code said to, right to left and left to right, but not back and forth, which would have been immoral.

I almost decided to put another tape on the alarm, maybe the "Sunrise Over The Grand Canal." The only thing was that the *funiculi-funicula* music made me billious before breakfast.

# Tv puppets give Goebel more sell per dollar

## Beer firm spends bulk of multi-million budget on air, gets 10% yearly sales rise

The Goebel Brewing Co. has shown a 10% annual sales increase throughout the past 15 years. Since 1939 when Edwin J. Anderson became president of the firm, Goebel has expanded from one plant producing 250,000 barrels in 1938, to four plants with more than 1.5 million in sales in 1953.

What has made this steady growth possible?

"Many factors, of course," Anderson explains. "But much of the credit must go to our use of radio and tv."

The bulk of Goebel's multi-million

strategy to achieve this dual objective:

In its 12 or more vital big-city markets, Goebel uses tv programming as its most important advertising vehicle. During the heaviest beer seasons—spring, fall and particularly summer—the firm seeks identification with major sports events. At these times, Goebel sponsors major professional baseball, football and racing events. To reach the non-sporting audience, the brewer supplements this coverage with package film drama and variety program buys, sponsorship of live nighttime variety programming.

During the winter months, when beer consumption generally drops, Goebel continues to keep the firm's name before the tv audiences. At this time, Graham emphasizes package film and live variety buys rather than sport events.

Goebel supplements its big-city tv coverage with heavy radio announcement schedules and some newspaper advertising. The firm uses radio to reach consumers in medium-sized and small markets throughout the 24 states, Hawaii, Alaska and Japan, where Goebel now has distribution.

"Unlike most breweries, we tend to use radio programming rather than newspaper advertising in markets where we don't sponsor tv shows," Graham told SPONSOR.

Goebel ties together its advertising in the air media by use of Brewster, the firm's rooster trademark. Radio commercials open with Brewster's crow. Tv commercials are built entirely around the adventures of an animated puppet rooster called Brewster.

This year, over \$50,000 of Goebel's

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Goebel ad mgr., Graham, uses Brewster commercials for sponsor identification on tv. Puts 55% of its budget into tv, 30% into radio

dollar budget (through Brooke, Smith, French & Dorrance) goes into air media. Essentially, this Midwestern brewer uses tv to cover its top 12 or so big-city markets, radio for low cost-per-1,000 coverage of its entire distribution area.

"We feel two things are necessary for successful air media advertising," Arnold "Jack" Graham, Goebel's ad manager, told SPONSOR. "First of all, year-round, consistent advertising impressions. Secondly, identification with top entertainment."

Here's how Goebel plans its air

### Goebel sales figures show steady upward trend:

Year	Barrel Sales	Sales Less Allowances	Profit Before Taxes	Net Profit	Earned Per Share Common <sup>1</sup>
1953 . . .	1,578,905	\$43,841,123	\$2,443,921	\$1,280,395	\$0.86
1952 . . .	1,465,427	39,736,796	2,578,536	1,259,997	0.85
1951 . . .	1,426,533	35,999,221	2,503,175	1,171,722	0.78
1950 . . .	1,258,333	30,925,323	2,925,637	1,824,637	1.23
1949 . . .	1,140,295	26,500,194	3,209,750	2,030,870	1.37
1948 . . .	1,022,274	23,700,461	2,586,204	1,626,213	1.08
1947 . . .	894,232	19,605,824	1,948,457	1,207,643	0.86
1946 . . .	635,003	12,949,984	1,475,789	925,348	0.66
1945 . . .	638,755	12,330,542	816,736	585,736	0.28
1944 . . .	596,855	11,202,670	818,023	466,804	0.34
1943 . . .	541,265	9,704,815	856,185	438,468	0.32
1942 . . .	472,098	8,126,261	701,535	410,176	0.30
1941 . . .	444,461	7,807,607	805,243	480,870	0.35

<sup>1</sup>Based on shares outstanding at year end.

Chart above records Goebel's steady sales increase at rate of about 10% during past 12 years. Total dollar sales rise was 406% while net profit increased 166%. Firm credits much of success to consistent, year-round use of air.



Goebel commercials shown here are examples of one of four leading puppet techniques:

Below are 4 main puppet techniques:

**Pantomime puppets**, made by Joop Geesink, are eight-inch tall plastic dolls with wired limbs, features (see left). They're "animated" through stop-motion photography. Before each frame is shot, an animator adjusts puppet's face and body according to action outlined by storyboard. Geesink works with U. S. advertisers through Transfilm, New York, exclusively. His commercials will be sold only to one advertiser in each industry, such as Goebel Brewing Co. in the beer group.



**Realistic puppets** that are miniature replicas of people are produced by Globe Telefilm in Munich. These plastic puppets actually mouth the words of jingles or commercials, although they too are animated by stop-motion photography. Says Arnold Hartley of Globe Telefilm: "Top animation costs between \$6,000 and \$7,000. A puppet film using up to three dolls plus background costs some \$4,500." His firm recently completed commercials for National Shoes and Ronzoni through Mogul.



**Electronic puppets** are being made by Michael Meyerberg producer of the full-length feature, "Hansel and Gretel." Dolls' faces and bodies are activated by magnetic mechanisms inside the head. The system largely eliminates need for stop-motion photography. However, cost of the initial puppets is higher because they're activated through electricity. Meyerberg made a series of three commercials for Ivory Flakes, though his major work has been in films for theater distribution, rather than commercial tv.



**Headless puppets** were pioneered by George Pal, one of the Hollywood originators of the puppet technique. His dolls are made with a series of different removable heads, each one having a shading of a different expression on its face. After each stop-motion exposure, Pal's puppet "loses its head," gets a new one, at the rate of 24 per second of film. His system could be defined as the "frame-by-frame" technique. Among the first commercials he made was Heinz '57's Aristocratic Tomato.



**1. BUILD AROUND A CENTRAL THEME, CHARACTER:** *Chuckwagon Charlie was created to symbolize down-to-earth gas appliance dealer. Cartoon version is used in tv film*



**2. GET 'EM TO TRADE IN:** *United Gas suggested dealers back up 45-day Round-up drive with window displays of gas ranges, Chuckwagon Charlie emblem, Western trimmings*



**3. TIE IN DEALERS THROUGH MEETINGS, MERCHANDISING:** *To stimulate dealer excitement Charlie made a whirlwind tour of 12 cities and put on a specially written skit*

**4. USE SATURATION RADIO AND TV:** *Air drive was compressed into 16 days, included 10,000 radio and 200 tv announcements. Charlie's voice was used in all commercials*



# How to sell

## United Gas' blizzard technique

What do you do when:

1. You're in the gas business and your opportunity to sell gas is largely dependent on the sale of gas ranges by dealers. The dealers also carry electric ranges.

2. Sales of electric ranges are growing rapidly while gas is moving to the back burner.

3. Everyone has a range to begin with.

That's the position United Gas Pipe Line of Shreveport, La., has found itself in in recent years.

The company's solution to its multiple problems this year:

1. Make 'em trade in their old ranges.

2. Make sure it's gas they trade in for.

3. Make the campaign so dynamic the dealers are swept along in pushing gas over electric.

How did United Gas accomplish all this? By building its entire Old Stove Round-up promotion around a central character who sold the dealers on the campaign and the public on the product. Chuckwagon Charlie, the pivotal point of United's 45-day blizzard drive, was the firm's combination trademark, dealer goodwill ambassador and radio-tv commercials spokesman.

Charlie is a kindly old gent in a 10-gallon hat, complete with Western leggings and handle-bar moustache. He is the symbol of the hard-selling, down-to-earth gas range dealer.

From 15 September through 30 October, Charlie was as ubiquitous as the mesquite in the Southwest.

"Charlie took the Southwest by storm," a United Gas Pipe Line official told SPONSOR. "Although full effects of the Round-up won't be felt for some time, the response from dealers has been overwhelming. A small-town deal-

## case history

# The item everybody has

## as consumers trade in old stoves for new gas ranges

er told United, for example, that he's been averaging the sale of one gas range a day since the campaign started—a considerable improvement over his pre-Round-up record. The over-all figures haven't been compiled yet, but from all indications, they should be tremendous!"

**Selling an idea:** Bozell & Jacobs, Houston, United's agency, gives radio and tv a significant share of the credit for the record-breaking success of its '54 Old Stove Round-up.

"The air media are probably unequaled for their ability to dramatize a sales concept," Carl Storey, B&J vice president, told SPONSOR.

"Chuckwagon Charlie was dreamed up a few years ago. We used a cartoon of him as our trademark, in dealer display material and newspaper ads. But it took radio and tv to make him really live for our customers.

"Selling a stove, after all can be a rather routine business. You've got to

glamorize the idea—dress it up—make it exciting. With the help of radio and tv, people in the Southwest got to feel Charlie was like a neighbor. Just as they'd listen to a neighbor's recommendations, they listened to, watched and believed Charlie's sales messages."

Each year, when the first leaves turn, United Gas launches a high-powered advertising offensive during a one-month or six-week period. The regional gas company—world's largest handler of natural gas—attacks in the fall with good reason. Stoves are too hot a subject to bear much discussion in spring or summer. And fall traditionally is the season for the introduction of new appliance lines.

United advertises the year 'round and has been using newspaper ads in an annual Old Stove Round-up since before World War II. But the Round-up was little more than a half-hearted attempt at a saturation drive. It usually amounted to three or four ads and a few banners, pennants and display



Are gas ranges durable? Charlie proves copy point by practical test during in-store call on Biloxi, Miss., dealer Nathan Everett. Dealer calls were just one objective of 12-city tour

cards for dealers.

The 1954 Round-up, as planned by Bozell & Jacobs, cost about four times that of last year's drive. Radio and tv were enlisted on a large scale for the first time, and Chuckwagon Charlie stormed through 12 Southwest cities in his first personal appearance tour for dealers.

The radio-tv barrage was concentrated in just 16 days of the 45-day Round-up. Here's how it shaped up:

On radio, nearly 10,000 announcements were used on 60 stations in 40 Southwest cities. The company bought every station in every town it serves. Six different one-minute e.t.s and six e.t.s of 20-second length were recorded. On tv the company scheduled 200 animated film announcements on seven stations which cover 40% of the area served by United Gas. Both one-minute and 20-second commercials were used on tv. Commercials were produced by Jamieson Film Co., Dallas. Both the radio and the tv drives were confined to the three states United Gas serves: Texas, Louisiana, Mississippi.

The company spent about \$17,000 on radio, \$10,000 on tv during the 16-day period, or a total of one-third of its entire Round-up ad expenditure.

Bozell & Jacobs Vice President Carl  
(Please turn to page 92)

### These are radio and television stations United Gas used:

#### RADIO

##### LOUISIANA

KROF, Abbeville  
WHXY, WIKC, Bogalusa  
KSIG, Crowley  
KDLA, DeRidder  
KJEF, Jennings  
KAOK, KLOU, KPLC,  
Lake Charles  
KLIC, KMLB, KNOE, Monroe  
KANE, KVIM, New Iberia  
KREH, Oakdale  
KSLO, Opelousas

##### MISSISSIPPI

WLOX, WVMI, Biloxi  
WJMB, Brookhaven  
WCJU, Columbia  
WGCM, Gulfport  
WMDC, Hazlehurst

#### WAML, WLAU, Laurel

#### WHOC, Philadelphia

#### TEXAS

#### KFDM, KJIM, KRIC, KTRM, Beaumont

#### KDET, Center

#### KIVY, Crockett

#### KSIJ, Gladewater

#### KGRI, Henderson

#### KPRC, KTRH, KXYZ, KTHI, KYOK, KNUZ, KLBS, KCOH, Houston

#### KSAM, Huntsville

#### KEBE, Jacksonville

#### KTXJ, Jasper

#### KOCA, Kilgore

#### KVOZ, Laredo

#### KFRO, KLTI, Longview

#### KTRE, KRBA, Lufkin

#### KMHT, Marshall

#### KOSF, KSFA, Nacogdoches

#### KGNB, New Braunfels

#### KOGT, Orange

#### KBOP, Pleasanton

#### KFRD, Rosenberg

#### KCNY, San Marcos

#### KWED, Sequin

#### KANN, Sinton

#### TELEVISION

##### LOUISIANA

#### KPLC-TV, KTAC-TV, Lake Charles

#### KNOE-TV, Monroe

#### TEXAS

#### KBMT, Beaumont

#### KGUL-TV, Galveston

#### KPRC-TV, Houston

#### KTVE, Longview



## 1954 Tv Dictionary/Handbook is comprehensive record of the television industry's vocabulary

SPONSOR'S 1954 *Tv Dictionary/Handbook* has been running in installments in regular issues since 9 August 1954. The thousands of tv industry terms contained in this reference were compiled by Herb True, advertising assistant professor, Notre Dame.

### S *(continued)*

**SNAP** (1) Descriptive term defining right proportion of contrast and sharpness in a tv picture. (2) Cue to projectionist to change slides.

**SNAP SWITCH** An instantaneous cut from one camera to another.

**SNAPPER** (1) An extra incentive to get the tv audience to react or buy a special product. (2) The payoff of a script. (3) The final line of a comedy routine.

**SNEAK** Very gradual fades of music, light, sound, dissolves, whose beginnings or endings are barely perceptible.

**SNOW** The flickering of small lights and dark particles giving the effect of snow in the picture.

**SOAP OPERA** Serial programs on five days weekly for 15 minutes.

**SOCK CUE** Music coming in at peak level.

**SOCK IT** Also hit it or punch it. To

speak a word or line very forcibly.

**S.O.F.** Sound on film.

**SOFT EDGE WIPE** Wipe in which the boundary line between shots is softened or blurred, often by shooting the wipe marks out of focus. The degree of softness can be completely controlled.

**SOFT FOCUS** Soft and slightly hazy effect obtained by the use of diffusion disks or gauze placed before the camera lens; sometimes obtained by shooting subject slightly out of focus. (See Racking Out of Focus.)

**SONG PLUGGER** Usually a music publisher's representative who promotes his firm's songs to tv talent, stations, agencies.

**SOTTO** A direction to talent or personnel to speak softly.

**SOUBRETTE** A coquette; a feminine comic providing a foil for the leading lady.

**SOUND BOOTH** Booth with a microphone, so isolated that the sounds or

voice do not spill over into other microphones.



**SOUND CAMERA** Camera for sound shooting (i.e., picture and concurrent sound), silenced so it won't produce camera noise; the recording camera in which the sound image is transferred to film via a modulator and modulated beam of light or its magnetic equivalent.

**SOUND DISPLACEMENT** Difference in position on film between picture and its accompanying sound. 35 mm film sound is 20 frames ahead of its picture. 16 mm is 26 frames ahead.

**SOUND EFFECTS** Sounds other than synchronized voices, narrative and music, recorded on the sound track of a film. Usually occupying separate sound track prior to re-recording.

**SOUND EFFECTS LIBRARY** Catalogued collection of commonly used sound effects that might be required by the editing department of a studio: recorded on film, disks and or unperforated magnetic tape.

**SOUND FILM** Film with a recorded sound track.

**SPONSOR**

**SOUND MAN** Technician who produces, either manually, electronically or by recordings, ingenious and realistic sound effects. Table or jeep: A movable table for sound effect device to be created in limbo.

**SOUND PRINT** Any positive print from a sound negative.

**SOUND SPEED** Standard frame-repetition rate and film velocity for shooting and reproducing films accompanied by sound. In standard 35 mm and 16 mm practice the frame repetition rate is 24; the film velocity is 90, and 36 feet per second respectively. No standard repetition rate and film velocity have been adopted for 8 mm film with sound.

**SOUND TRACK** Narrow band on one side of a 16 or 35 mm film for recording sound. Several bands may be used.

**Class A Sound Track** Track which carries both positive and negative sound waves.

**Class A-B Sound Track** Sound track with Class A recording for low percentage modulation and Class B for high percentage modulation.

**Class B Sound Track** Track one side of which carries negative half waves and the other side positive half waves.

**Control Track** Supplementary sound track, placed on the film carrying the program material, to control the reproduction of the sound track. Usually contains a single frequency of varying amplitude or a varying frequency of constant amplitude. Presently used to control the gain of the reproducing system in order to increase the effective dynamic range of the reproducing sound.

**Multiple Sound Tracks** Sound tracks independent of the others and used for stereophonic sound recording.

**Squeeze Track** Sound tracks of the variable density type. By means of variable masking, the width of the track is varied at a slow rate throughout the length of the track, thus controlling the reproduced signal amplitude.

**SOUR** (1) Any off-pitch voice or instrument that fails to come up to expectations. (2) A tv show of poor quality in content or talent.

**SPACE STAGING** To plan or place scenes advantageously so that camera and mike coverage can be easily handled in one studio or by a limited number of cameras.

**SPECIAL EFFECTS** Miniatures, dioramas and various electrical and mechanical devices used to simulate impressive backgrounds, massive titles. Any trick device used to achieve scenic or dramatic effects impossible of actual or full-scale production in the tv studio.

**SPECIAL EVENTS** Tv programs of great news interest, usually not regularly scheduled, such as sporting events, meetings, parades.

**SPECS** Short for "specifications," the dimensions and/or cost of sets, background to be used on tv show.

**SPEED** (1) Term for the magnitude of light transmission of some part of the photographic system, an emulsion or lens. (2) The correct speed at which a film mechanism is made to run. The cry "Speed!" means that a sound or picture camera has reached synchronous speed. The signal for the call "Action." (3) Speed film passes through projector; two normal speeds, or 16 frames per second for silent; 24 frames per second for sound film. Tv film is usually projected 24 frames per second and electronically upped to 30 frames per second in the tv system.

**Emulsion Speed** Sensitivity of a photographic emulsion to light.

**Lens Speed** The f/number, or light admitting index of a lens, based on geometrical considerations and not the light absorbed or reflected during its passage through the lens. The transmission of the lens and its light gathering power is measured by a T number.

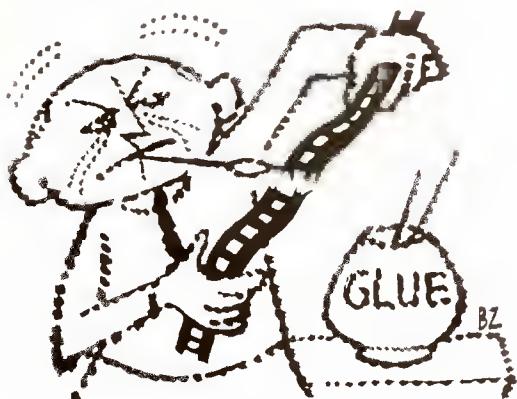
**SPELL A LINE or SPELL AN ACTION** To deliver an action or a line meticulously accenting each movement and/or enunciating clearly.

**SPIEL or SPIELER** The commercial and the announcers or talent who deliver the commercial.

**SPILL** Light or glare overflowing from one scene or set to another to destroy light balance.

**SPLAYED** Flats, light, props set at an acute angle, rather than parallel with the background in a tv set.

**SPICE** To join together two pieces of film with film cement; also the joint itself.



**Butt Splice** When the ends of two pieces of film are made to butt against one another, they may be joined by fastening a patch across the line of abutment. This type of splice tends to be insecure and is seldom used except in the cutting of picture release negatives when it is important to retain frames which would be lost in a lap splice.

**Lap Splice** When the ends of two pieces of film are made to overlap on one another, they may be united by applying film cement to the overlapped area, any emulsion present having been removed. The cement then partly dissolves the base over the area in contact and produces a joint which is in effect a weld. Lap splices are of various widths, the wider splices being known as positive splices and the narrower as negative or sound splices.

**Negative Splice** A narrower type of lap splice invariably used for splicing negative or positive original-picture material, in order to make the printed-through image of the splice invisible (or, in 16 mm, as little visible as possible) under all normal projection conditions. Negative splices are also used in making recording prints.

**Positive Splice** A wider type of lap splice, often used by film exchanges in the repair of release prints and mistakenly supposed by many projectionists and editors to be stronger than a negative splice.

*(Dictionary continues page 104)*

## **SPONSOR's tv dictionary in book form will be convenient reference containing thousands of key industry terms**

From "AAAA" to "Zoomar lens," SPONSOR's tv dictionary in book form will contain literally thousands of key tv industry terms. The book version will be published after the complete dictionary has appeared in installments in regular issues. The book is designed for your convenience as a reference; cost is \$2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 E. 49 St.

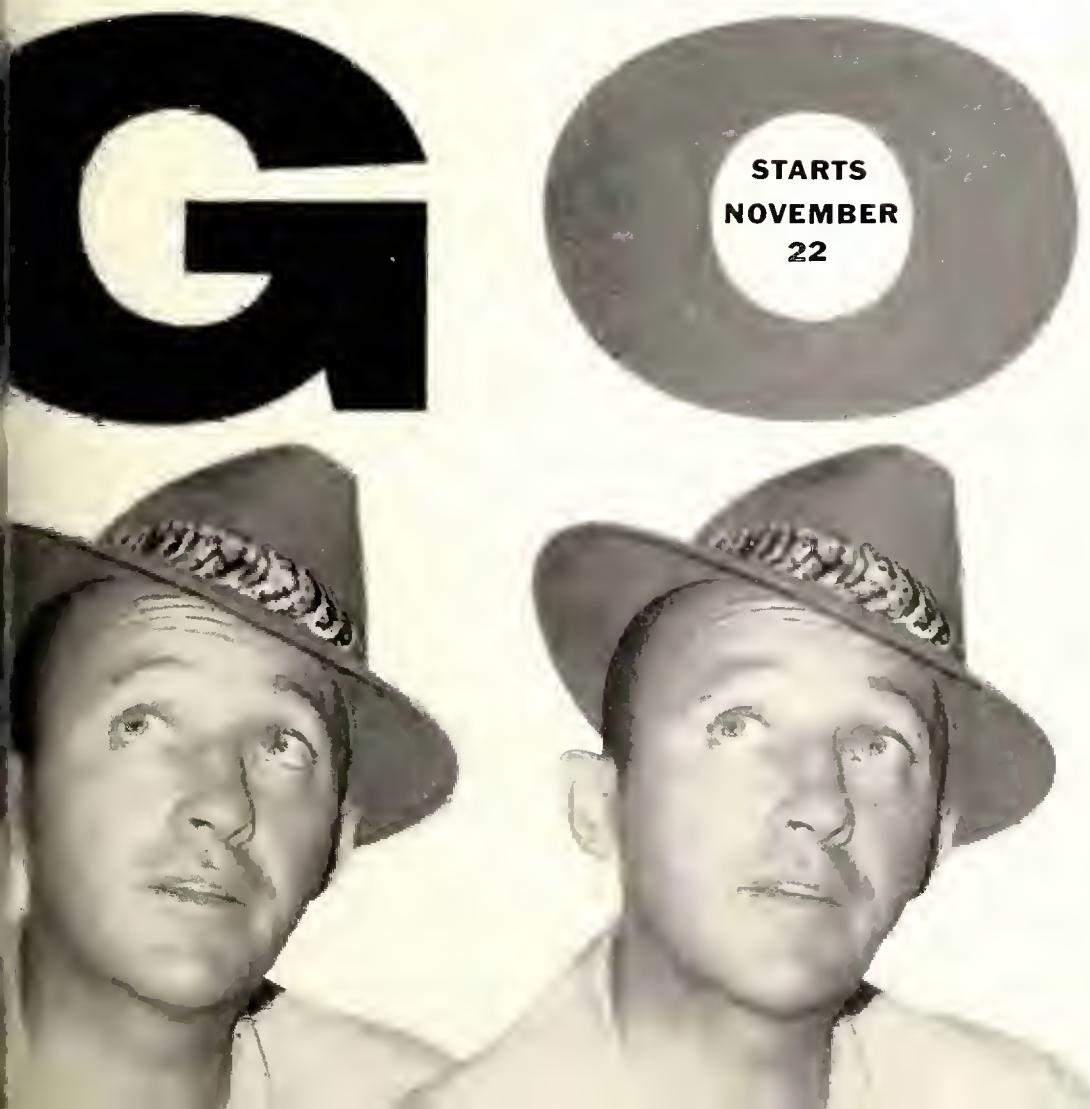
BIN



*Across  
the board  
five nights a  
week on the  
CBS Radio  
Network*

Crosby sings and talks in radio's most winning new show—five nights a week, fifteen minutes a night. And whatever he talks *about*, there'll be guests to fit every subject: show business, sports, philosophy, or a word or two on the ponies. Coming at 9:15 (EST) it fits right in the middle of a fabulous CBS Radio line-up that's exactly right for informal nighttime listening. Just *before* Bing, on various nights, there's Perry Como, Stop the Music, Rosemary Clooney. Right *after* him, every night, the Amos 'n' Andy Music Hall. This is the crowd that *draws* the crowd, and the sponsor who sells here is wise. For with The Bing Crosby Show the advertiser will find himself pleasing all the people who'll buy his product... (as well as the people who sell it). And when so many enthusiasts get together, *costs come out next-to-nothing!*

**STARTS  
NOVEMBER  
22**





# TOPS in PITTSBURGH 5 Times in a Row!

Once again—for the *fifth straight time* since joining CBS—KQV leads all other Pittsburgh stations in program "firsts," as measured by Pulse Surveys.

We're flying high, and our clients love it, but we're continuing to add muscle to the hardest working promotional and merchandising program in Pittsburgh radio.

In addition to KQV's strong, in-store merchandising tie-ins, we're plugging program listings with large ads in Pittsburgh newspapers seven days a week.

Better contact KQV or your Raymer man pronto for details.

# KQV

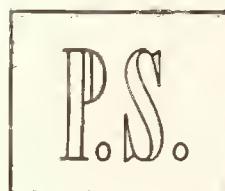
CBS Radio IN PITTSBURGH

5000 W—1410 KC

National Representatives:

PAUL H. RAYMER Company

## New developments on SPONSOR stories



**See:** What advertisers should know about farm radio & tv  
**Issue:** 1 November 1954  
**Subject:** How auto ownership affects farm radio

Ownership of autos by U. S. farmers is five percentage points higher than the national average, according to the 1954 "Automotive Survey" of Crowell-Collier Publishing Co. The figures: 78% of farm homes (4,524,000 homes) do own one or more cars; 22% (or 1,251,000 homes) don't own any. The national saturation figure is 73%, according to Crowell-Collier.

In multiple auto ownership farmers again top the national figures. The study showed that 12.1% of all car-owning households in the U. S. owned more than one car. In farm households, it's 17%.

The importance of this in farm broadcasting is emphasized by the 1954 study of the Kansas radio-tv audience, a typical farm state, by Dr. Forest Whan. Researcher Whan learned that farmers own more radio-equipped cars than city folks and that car radios have multiplied faster in the farm market than in urban areas.

In Kansas 64.1% of farm families own one or more radio-equipped cars; in urban areas the figure is 62.7%. But back in 1940, according to the Whan study, the situation was reversed. Then, 24.7% of urban families had a car with a radio in it; only 12.1% of farm families had radio-equipped autos.

Farm radio veterans feel the above figures add up to this: The high auto ownership and high auto radio saturation in farm households increases farm radio's ability to reach its audience through out-of-home listening. Also it affords extra values to automotive advertisers, from cars and gas to tires and batteries.



**See:** Tv special effects  
**Issue:** 6 September 1954, page 54  
**Subject:** Tips on money-saving yet eye-catching special effects

Beer used as snow, stockings made into ghosts, inner tubes converted to worms—these are some of the props used by WCAU-TV, Philadelphia, in achieving eye-catching special effects at very little cost. They were described recently by Charles Vanda, WCAU-TV television v.p., before an NARTB meeting in Philadelphia.

"One of our sponsors," said Vanda, "is a women's apparel shop. One of the tricks we use in the summertime to stress coolness is a bowl of goldfish. We then superimpose the model over this."

"A trick we've used to sell a lot of raincoats is a glass of beer. Here's how it works: We have a vertical inverter switch for upside down effects. We focus on the freshly-poured glass of beer and then invert the image, making it somewhat out of focus. The result looks exactly like rain or snow."

To give a life-like element in introductions and intermissions for an animated cartoon series, WCAU-TV created "Willie the Worm." "Willie" is half an auto inner tube worn on the arm and decorated with teeth, eyeglasses and so forth to look like a worm.

Black silk stockings are used to cover the head of a child who becomes "Ghost Rider" and is featured during Western films. "Ghost Rider" promulgates rigid rules of good conduct to which 38,000 Philadelphia children have subscribed, Vanda asserted.

Other tricks: Warm water is poured over dry ice to make smoke; cheap cigar smoke in front of the camera lens gives a fire effect. House electric fuses filled with flash powder are used for explosions. Foot powder is used for dust effects.

★ ★ ★

*Announcing*  
the acquisition of the facilities  
and the transfer of the license of

RADIO STATION  
**KTSA**

SAN ANTONIO

to the  
**O. R. Mitchell Company**

SAN ANTONIO, TEXAS

plus the appointment as  
national representatives of

**PAUL H. RAYMER CO.**

NEW YORK • CHICAGO • SAN FRANCISCO • HOLLYWOOD • ATLANTA  
DETROIT • DALLAS

*Continuing 25 years of Good Listening*

ABC affiliate

5000 Watts at 550

**K T S A**





# WEEI is a Boston landmark!

In Boston, great landmarks are common... part of the natural heritage of the community. Any way you turn there's a symbol of the greatness that helped mold a whole nation.

And WEEI—now celebrating its Thirtieth Year of Broadcasting—is a landmark too. Part and parcel of the Boston scene. So much so that for the past five years it has remained Boston's most listened-to station... with the largest average share of audience and the greatest number of quarter-hour firsts, both day and night, month after month!

That's because, in Boston, no other station has the personality-appeal and programming so attuned to Boston tastes. And that's why local and national advertisers who want to make *their* mark in the nation's sixth biggest market rely on the biggest attraction in Boston today... CBS Owned WEEI.

- A. Park Street Church on famous "Brimstone Corner"
- B. Concord Minute Man
- C. Faneuil Hall, "The Cradle of Liberty"
- D. Trinity Church
- E. Charles River Esplanade
- F. Bunker Hill Monument
- G. Longfellow House
- H. The Most Listened-to Station in Boston—Represented by CBS Radio Spot Sales
- I. Boston Fish Pier
- J. "The Appeal to the Great Spirit"
- K. Paul Revere House
- L. Lexington Monument marking the Line of the Minute Men
- M. Boston Public Library
- N. Old North Church
- O. The Pilgrim Maiden
- P. The Boston Public Garden
- Q. The State Capitol
- R. Harvard University
- S. U. S. F. Constitution, "Old Ironsides"
- T. Massachusetts Institute of Technology
- U. Old State House

# Tv film shows recently made available for syndication

Programs issued since June 1954. Next chart will appear 29 November

show name	Syndicator	Producer	Length	No. in series
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ADVENTURE				
Adventure Album	Interstate	Toby Anguish	15 min.	26
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Confidential File	Guild Films	Guild Films	30 min.	39
Jet Jackson, Fly- ing Commando	Screen Gems	Screen Gems	30 min.	26
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52*
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26*
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26*

CHILDREN'S				
Adventures of Danny Dee	Danny Leo	Irwin Rosee	15 min.	130
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13

COMEDY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	52
Meet Corliss Archers	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min.	39
The Goldbergs	Guild Films	Guild Films	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min.	100
			10 min.	

DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Breg- stein	60 min.	26
Norman Vincent Peale	Guild Films	Guild Films	15 min.	39
Tenth of a Nation	Essex Films	American News- reel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26

DRAMA, MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Author's Playhouse	UTP	Morgan & Solow	30 min.	39
Celebrity Playhouse	Screen Gems	Screen Gems	30 min.	52
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	78
Conrad Nagel Theatre	Guild Films	Andre Luotto Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas TV	Demby Prod.	30 min.	13
Man Behind the Badge	MCA	Proktor	30 min.	39
Mayor of the Town	UTP	Gross-Krasne	30 min.	29
Most Likely to Succeed	8	Centurian Prod.	30 min.	39
O Henry Tv Theatre	UTP	Gross-Krasne	30 min.	39
Tales of Tomorrow	TeleVue	G. Feley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Official Story	4 Star Prod	4 Star Prod	30 min.	39
The Whistlers	CBS TV Film	Leslie Parsons	30 min.	39

show name	Syndicator	Producer	Length	No. in series
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EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	22
This is Charles Laughton	TeeVeo	Gregory Harris	15 min.	26

INTERVIEW				
Spotlite of Holly- wood	Geo. Bagnall	Hollywood Spot- lite Newsfilm	15 min.	13

MUSIC				
Connie Haynes Show	Guild Films	Guild Films	15 min	39
Florian ZaBach Show	Guild Films	Guild Films	30 min	39
Frankie Laine Show	Guild Films	Guild Films	30 min.	39
Horace Hecht Show	Consolidated Tv	Geo. Bagnall	30 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music	Jan Prod.	Barrett	30 min.	26

NEWS				
Adventures In the News	Sterling	Telenews	15 min	26

PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52

SPORTS				
Adventure Out of Doors	Van Coevering Prod.	Van Coevering Prod.	15 min.	26
All-American Game of Week	Sportsvision	Sportsvision	30 min	Not set
Big Playback	Screen Gems	Screen Gems	15 min.	52
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	52*
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fights	The Big Fights	The Big Fights	60 min	52
This Week In Sports	INS	Hearst-Metrotone	15 min	52
Touchdown	MCA	Tel Ra	30 min	13
World's Greatest Fighters in Action	The Big Fights	The Big Fights	15 min	52

VARIETY				
Bride & Groom	Guild Films	Guild Films	15 min.	39
Date with a Star	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min	26

WOMEN'S				
It's Fun to Reduce	Guild Films	Guild Films	15 min.	39
The Sewing Rooms	Zahler Films	Centaur	15 min.	13

\*Sold to Ithelingold in California, N. Y. C., New Haven and Binghamton. Other markets available for sale to local sponsors. \*\*Sold to Pacific Telephone in California, Washington and Oregon. Other markets available to local sponsors. Available in color. \*Available 1 September. \*\*Formerly known as Greatest Fights Inc. \*39 in black & white. 13 in color. \*\*Really 15 Oct. 1951. Another 52 in production. \*No syndicator name is yet known. NPDN-NET invites all tv film syndicators to send information on new films.

# The show must go on . . .

And this sponsor's show will—even though the star does seem to be tied up for a while. Someone, you see, had the foresight to **SHOOT IT ON EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.



**East Coast Division**

342 Madison Ave.  
New York 17, N. Y.

**Midwest Division**

137 North Wabash Ave.  
Chicago 2, Ill.

**West Coast Division**

6706 Santa Monica Blvd.  
Hollywood 28, Calif.

Agents for the distribution and sale of Eastman  
Professional Motion Picture Films:

**W. J. GERMAN, INC.,**  
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

# WSAU-TV

WAUSAU, WISCONSIN

CHANNEL 7

CBS • NBC  
ABC • DuMont

CHANNEL 7

89,800 watts

1,921 ft. above sea level

540,000 population

\$662,899,000  
spendable income

152,000 homes

Represented by  
MEEKER, TV.  
New York, Chi., Los Angeles, San Fran.

**Stockholders Include**

**RADIO STATIONS:**

WSAU - WFIIR - WATK

**NEWSPAPERS:**

Wausau Daily Record-Herald  
Marshfield News Herald  
Wis. Rapids Daily Tribune  
Merrill Daily Herald  
Rhineland Daily News  
Antigo Daily Journal

**OWNED AND OPERATED BY**  
**WISCONSIN VALLEY TELEVISION CORP.**

## Film notes and trends

**Banks on film:** One discernible trend in the fast moving syndicated film business is toward film show sponsorship by banks and other financial institutions.

Big businesses on the local level, banks want dignity, prestige and intimate entertainment on their tv shows. These requisites point the way to film.

In a spot check of a dozen of the biggest syndicators, SPONSOR found that most syndicators ranked banks second or third (usually behind breweries, petroleum and/or chain food stores, in number of film series bought).

Ziv said it would estimate about 6 or 7% of its shows in medium-sized and minor markets are bought by banks; that the figure probably would be higher except many of its shows are bought by multiple-market sponsors, depriving single-market sponsors of chance to buy the film.

Guild Films says 25% of the 200-odd *Liberace* sponsors are banks. "Banks got into tv originally through *Liberace*," one Guild executive told SPONSOR. He said new depositors drawn to the bank by *Liberace* deposit an average of \$280. One lady, he said, opened an account for \$13,000.

"Banks like film shows," says Guy Cunningham of MPTV, "because they are naturally conservative. Film shows allow them to view the program a week or so in advance and, if they feel it's necessary, to edit out scenes they don't think are dignified enough. You've probably noticed," Cunningham continued, "that most of the shows bought by banks are of a prestige nature with fairly well-known stars."

Banks don't stick solely to adult shows, Cunningham noted. Often they sponsor children's programs, tying in with school thrift plans.

Walter Scanlon of CBS TV says one reason banks are turning to tv film shows is because they're getting more competitive. "Banks have increased their advertising budgets considerably

since tv, I would guess," he said.

Scanlon has a tip for film salesmen who want to sell banks a syndicated show. "Don't high pressure them," he advises. "Banks have too many facts and figures at their command. I think salesmen have most success with banks when they act more as ad or film consultants rather than as salesmen."

**Million \$88 giveaway:** National Telefilm Associates isn't having a very tough time lining up stations for its million dollar giveaway gimmick. By 12 November NTA had about 40 stations definitely signed with about a dozen more said to be all ready to sign. Originally the firm set as a goal 100 stations, has boosted it to 150.

Giveaway deal works like this: NTA will give away \$1 million in cash and prizes. Contest is for viewers of the stations which buy a group of NTA properties; if a tv station signs up for the package of films, it gets the contest free. Contest itself revolves around entry blanks which viewers pick up at sponsors' stores or at the tv station. With the entry blanks viewers play a Tic Tac Toe type of game. Of course only one station per market can pick up the deal.

The contest will break everywhere at the same time—17 January 1955. It will run for 17 weeks, during which there will be a "controlled" number of weekly prize winners in proportionate amounts in each participating city.

**Artist at work:** Diversity in types of shows being put on film today is illustrated by Roy Doty's show: he's an artist well known in radio-tv circles for his work in tradepaper advertising. Doty, who for the past year or so has had a daily live show on WABD, New York, has adapted the show for film syndication.

Production, called *The Adventures of Danny Dee*, features Doty beside a big drawing board. As he tells a story, Doty draws picture in cartoon style. As soon as one picture is done, rippp—off comes the sheet of paper and he's on to the next drawing.

The film show, 39 weeks of which have been completed, has been sold in Chicago and Philadelphia to Pez Candy Co. Although a 15-minute daily version is done in New York live (sponsored by Coca-Cola), the filmed series runs a half hour. ★ ★ ★

**ZIV-TV**

*proudly presents*

**THE WORLD'S MOST**

**FABULOUS  
ENTERTAINER**

**NOW READY  
TO MAKE SALES  
FOR YOU!**



# WHOOPEE!

ZIV'S GLORIOUS  
NEW TELEVISION  
EXTRAVAGANZA...

"THE

THE BIGGEST AND MOST ELABO

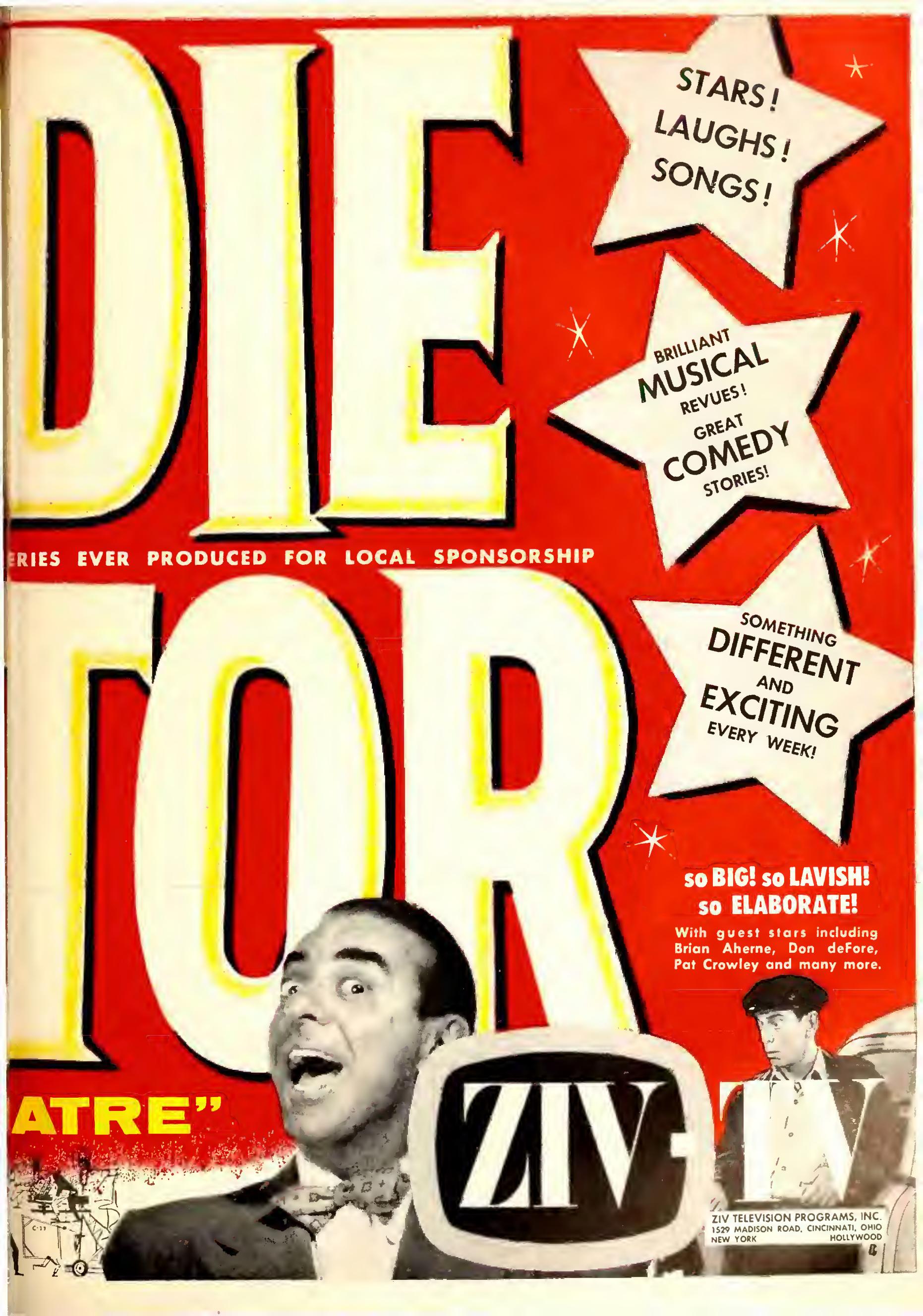
# EXTRAVAGANZA

COMEDY

with  
**EDDIE  
CANTOR**

Your Star! Your Host!  
Your Producer!





ERIES EVER PRODUCED FOR LOCAL SPONSORSHIP

DICK VAN DYKE

"ATRE"

ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON ROAD, CINCINNATI, OHIO  
NEW YORK HOLLYWOOD

*Time—*

→ and CBS ratings  
will tell!

**WLAC-TV**



WLAC-TV offers both:  
Choice time (we're new)  
and CBS ratings (they're strong)

To reach Greater Nashville  
and the Great Mid South  
don't guess—go CBS  
on Channel 5.

See the Katz man for complete availabilities and market data.

**WLAC-TV**

100,000 watts Channel 5  
CBS Basic Affiliate

National Representatives:  
The Katz Agency

# AGENCY AD LIBS



(Continued from page 14)

throughout the show—only during my segment; what's a 'cume' rating mean to me?"

The answer is nothing. So Mr. Sponsor had better stick to reading the light type and forget what appears up big and black (including the trade releases).

From the above advertiser's standpoint, it would be just as relevant to pay attention to a "cume" rating on *Groucho*, *Justice*, and *Dragnet* (what a lovely thing that would be!) as it is to do likewise on a multiple sponsored hour or longer vehicle.

Examining a specific instance, let's look at Ed Sullivan vs. *Colgate Comedy Hour*. Ed Sullivan's average audience in the September Nielsen was 28.8 while the rating was 37.1. Colgate in this report earned a 30.2 average audience with a 38.6 rating. Each Colgate product gets but one chance at the audience in one place on the show—in other words, it has the opportunity to make an impression on *average audience* only. Not so with Ed Sullivan's program where the Lincoln-Mercury dealers get the benefit of the entire hour's program. In other words, what we might label the A.I.Q., Advertising Impression Quotient, of *Toast of the Town* is a far more valuable entity.

Here are a few figures for you to conjure with:

### September Nielsen

Program	Average audience	Nielsen rating
<i>Telltale Clue</i> (half hour)	16.3	17.8
<i>Colgate Comedy Hour</i> (full hour)	16.2	25.0
<i>Loretta Young Show</i> (half hour)	24.9	27.4
<i>Lux Video Theatre</i> (full hour)	24.8	31.3
<i>Red Skelton Revue</i> (1st half hour)	24.2	26.8
<i>Gillette Fights</i> (50 minutes)	24.3	30.1
<i>Sehlitz Playhouse</i> (half hour)	20.7	23.3
<i>Stage Show</i> (full hour)	20.3	29.1
<i>Liebman's Spectacular "Lady in the Dark"</i>	25.3	39.1

If you enjoy fiddling with numbers, these should amuse you. ★ ★ ★

first BIG market  
West of CHICAGO

WREX-TV  
CHANNEL 13

Rockford, Illinois

58  
TOP NETWORK SHOWS

COVERAGE  
includes:

ROCKFORD  
Beloit  
Freeport  
Janesville  
Belvidere  
Madison  
Dixon  
Elgin  
Sterling  
De Kalb

SERVING  
1,000,000  
People

WREX-TV  
CHANNEL 13  
ROCKFORD, ILLINOIS  
47,000 watts  
CBS AND ABC NETWORK  
AFFILIATION



Represented by  
H-R TELEVISION, Inc.

## POT HOLDER

SPONSOR: Marshall Wells Hardware

AGENCY: Direct

CAPSULE CASE HISTORY: To test the pull of its radio show, Michael Shane, broadcast once a week over CFJC, Kamloops, B. C., the Marshall-Wells Hardware store offered a free pot holder to every customer entering the store the next day. The store stocked 100 pot holders to prepare for the event. By 9:30 the next morning, the manager reports he had given away his complete stock of pot holders. By 11:30 a.m. he recorded over 100 more inquiries for them. He took a special announcement over CFJC to explain his predicament and renewed the show for an additional 13 weeks.

CFJC, Kamloops, B. C.

PROGRAM: Michael Shane



## AUTOMOBILES

SPONSOR: Homer C. Thompson

AGENCY: Direct

CAPSULE CASE HISTORY: Late last spring Homer C. Thompson, a Santa Barbara Ford dealer, bought up 13 new 1953 Fords. He scheduled two announcements daily on Mutual's Game of the Day to advertise them. No other medium was used. Within two weeks all 13 cars were sold, bringing Thompson a total of \$25,000 in sales for an advertising cost of only \$100. Says Thompson, "Radio did the trick for us, despite the fact that we were offering only \$500 off the list price, while Los Angeles dealers were advertising up to \$750 off."

KDB, Santa Barbara

PROGRAM: Game of the Day

## WADING POOLS

SPONSOR: Pepsi-Cola Bottling Co.

AGENCY: Direct

CAPSULE CASE HISTORY: The phone didn't stop ringing for weeks at the Montgomery, Ala. Pepsi-Cola Bottling Co. after wading pools were offered this past summer on radio. Pepsi-Cola bought 90 announcements over WSFA to push 150 wading pools. Listeners could get a pool in exchange for 24 bottle tops and \$3.98. The 150 wading pools were disposed of in record time, the bottling company reports, adding: "Certainly, our merchandising department should be congratulated on the job it did. But we also realize WSFA had a great deal to do with the success of our promotion."

WSFA, Montgomery

PROGRAM: Announcements

## MEAT SAW

SPONSOR: American Poultry Journal

AGENCY: Shaffer, Brenna Margulis, St. Lou

CAPSULE CASE HISTORY: In a recent subscription drive the American Poultry Journal offered a free meat saw to any listener subscribing for a two-year period. The offer was made six times over a two-week period on the Farm Review show over KCBS, San Francisco. As a direct result, the publication reports it sold 693 subscriptions. The Journal wrote KCBS, "Your handling of our advertising has been outstanding, as are the results. Your interest in the problem involved and your awareness of what is needed to produce results are both exceptional." Cost was \$480.

KCBS, San Francisco

PROGRAM: Farm Revie

## CHICKEN FEED

SPONSOR: Universal Mills

AGENCY: Simmons & Simmo

CAPSULE CASE HISTORY: To push sales of its chicken feed, Universal Mills decided to give away one free chick for every pound of chicken feed purchased. The offer was made only once on Universal's news show, broadcast three days a week at 6:30 a.m. over KTSA, San Antonio. To get the free chick customers had to mention they had heard the offer over radio. After the single announcement had been made, 32,000 lbs. of Red Chain Gro-Fee feed were sold, and 32,000 chicks were given away. Cost of the single broadcast was \$36.

KTSA, San Antonio

PROGRAM: 6:30 Ne

## WINDSHIELD RAGS

SPONSOR: Victoria Super Service

AGENCY: Dir

CAPSULE CASE HISTORY: The manager of a gas station in Victoria, B. C., buys one participation in the Shell news broadcasts to highlight special services or products at his station. To sell an anti-mist windshield wiping rag at \$1, he used a total of four announcements during a four-week period. Total cost was \$3. As a direct result of the advertising, Clooney Jones, manager, reports that 200 of the rags were sold. This represents a sales-to-advertising ratio of better than six to one.

CJVI, Victoria, B. C.

PROGRAM: Participatio

## STORE OPENING

SPONSOR: Piggly Wiggly

AGENCY: Dir

CAPSULE CASE HISTORY: When the Piggly Wiggly Super Market chain opened a new store this fall in Indianola, Miss., it promoted the event via an eight-day announcement schedule over WNL A and a single newspaper ad. A total of 101 announcements were used prior to opening day, and 18 five-minute in-store broadcasts were aired during the first two days of the store's operation. Total cost of the radio schedule was \$227. Indianola's urban population totals 6,000 people, but during the store's first two days over 7,000 cash register sales were recorded at the new super market.

WNL A, Indianola, Miss.

PROGRAM: Announceme  
In-store broadcas



Like  
umbrellas on State Street...

**WHDH**  
is a  
habit in  
**Boston**

Several novelists became famous lampooning Bostonians' unique tastes in clothing.

But you can't lampoon the fact that unique Bostonians spend over \$225,000,000 annually on clothes.

As a powerful independent station, WHDH is in a perfect position to program to Boston's unique tastes. It does . . . and so successfully that WHDH is a *habit* in Boston.

Next time you have a product or service to sell, buy time on the one station that's a *habit* in Boston . . . WHDH!



REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

**WHDH**

50,000 • BOSTON • 850 ON THE DIAL  
WATTS

Owned and operated by The Boston Herald-Traveler Corporation

**TO SELL**  
**JACKSONVILLE**  
(and the rich Northeast  
Florida market . . .)

**BUY**



**WJHP-TV**  
**Channel 36**

§ § §

**62,500 UHF SETS-IN-USE**

§ § §

**ABC • NBC • DuMONT**  
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

**WJHP-TV**  
JACKSONVILLE, FLORIDA  
**276,000 watts**  
on Channel 36

Represented nationally by  
John H. Perry Associates



**agency profile**

**Donald K. Clifford**

President

Doherty, Clifford, Steers & Shenfield, New York

Don Clifford, president of DCSS, has found a way of combining business with pleasure twice a year: taking clients fishing and hunting at Big Wolf Lake in the Adirondacks and golfing at Pine Valley.

His everyday routine is not half so restful. He sits in on creative meetings, planning sessions, industry meetings; maintains daily client contact.

Has this heavy pace paid off?

"Well, we still have two of the big accounts we started with 10 years ago," says Clifford. They're Borden's Pioneer Lee Cream Division, and Bristol-Myers Co. "Of course, our billings have grown since then: over \$3 million in 1944 to \$11 million this year."

Today tv accounts for the biggest portion of DCSS over-all billings. Here's where the agency's clients spend the \$11 million: 40% in tv; 24% in magazines; 13% in radio; 23% in newspapers, outdoor.

"Percentagewise, we're not heavy in radio," Clifford added. "But we feel our clients are getting a lot for their money. They're getting a loyal housewife audience that daytime network radio still delivers at a very low cost-per-1,000."

DCSS clients co-sponsor two daytime network shows on CBS Radio: Bristol-Myers has *Nora Drake* and Pharmaco has *Hilltop House*.

Clifford thinks that the female is the vicious member of the species. "Take tv mystery shows," says he. "Why, they've got as many women as men in the audience. That's why we put family-use products on who-dunnits. We get show identification at a relatively low cost for tv."

Long before tv, Clifford got into advertising on graduation from Harvard Business School, "mainly because I was offered a job in an agency." Don Clifford Jr. has just started Harvard Business School this fall. "But he tells me he's going to stay away from Madison Avenue."

Clifford began to tell about his two daughters, stopped, glanced at his watch. It was five o'clock, but outside his Empire State office, fog and rain cast an early evening gloom into the room. Clifford ignored the weather. "Excuse me, please. I've got to run. This is a golf weekend." ★ ★ ★

# BIG MIKE the MILLER



One of the biggest jobs in Big Mike's area is processing many of the crops that come from the rich fields of the Midwest. A big part of that job is done by the thousands of people working in the feed and flour mills of Nebraska. After leaving the mills, the feed goes to thousands of feed lots and poultry pens throughout the land. The flour, produced by Nebraska's mills, ends up on tables all over America. The folks that work in the mills, like all Nebraskans from field and factory, count Big Mike among their friends. For more details on the KFAB-Big Mike story, see your Free & Peters man, or talk to Harry Burke, General Manager.



Big Mike is the physical trademark of KFAB —  
Nebraska's most listened-to-station

# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## Can the mood of a program—especially a tense and serious drama—put the audience in the wrong frame of mind for receptiveness to selling

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### THE PICKED PANEL ANSWERS ATTENTION RECOVERY IS QUICK

By *Harriet B. Moore*

*Director of Psychological Research,  
Social Research, Inc., Chicago*



real, and recovery of attention is quick. Contrary attitudes and feelings are easily aroused: the tears of the drama rarely last even to the theatre marquee, or through the closing announcements of the television show.

The principal negative reactions of tv audiences to interrupting commercials are resentment and indifference. Rather than failing to respond to the commercial because the audience is too tense or too thoughtful, non-receptiveness to sell seems caused by reactions to the *existence* of a commercial or the particular commercial. Our studies point clearly toward a primary obstacle to any commercial interruption of good entertainment. This is compounded when the commercial fails to be meaningful, or when its mood is so similar to the program that the audience does not change pace emotionally.

The problem then devolves back to

one of meaningful and impactful advertising. It appears that the dramatic or fictionalized program is less inflexible than some others—the news program, for example. In that case, the tensions and unhappiness aroused claim particular attention from the audience, since it is about the real world in which the audience experiences frustrations and calamities. In this setting, the commercial can strike the audience as futile or petty or ignorant of them and their lives.

It is extremely important that any commercial interrupting a program provide a moment and a clue for the audience to become oriented to it and that it then proceed to do and say

#### *Relax audience to sell?*

Recently, an adman stated to SPONSOR he would never buy a dramatic show to sell an automobile or any other high-priced item. Such a program, he said, tends to make people tense and unhappy, and this is not the mood in which they are apt to be receptive to the idea of making a big, luxury purchase. They should, he maintained, feel cheerful and relaxed when the ad message comes on. SPONSOR felt this statement merited further discussion, invited the reactions of a panel of psychologists and admen. Here are the varying views.

things which are meaningful to the people watching. All other things being equal, contrast in mood seems a valuable technique for providing a solid base to such beneficial communications.

#### "SAD" PLAY HAS ITS PLACE

By *K. C. Zonsius*

*Director of Advertising,  
Goodyear Tire & Rubber Co.,  
Akron, Ohio*



We do not believe that a serious drama puts the audience in the wrong frame of mind for receptiveness to selling. A play with a good story which is well-directed and well-cast will hold the audience. We believe it invokes the feeling that it was a good play and that the sponsor secures business through its established distribution.

We think the sponsor of a television drama program must be careful not to have a series of plays that would be depressing. There are many families across the country that have a nagging, moody Aunt Tilly. Her sad voice competes with her sadder and, at times, imaginative stories. She can empty a home faster than a fire. It is the sight alone of an Aunt Tilly that makes people want to leave quickly.

Similarly, a television audience can be scared away by a series of imag-

inative, sad and depressing tales.

A general drama series which becomes typed so that it is all New York or all Hollywood, all off-beat or all sad is ignoring the lives, minds and interests of the millions of people living in the 3,000 miles between New York City and Hollywood.

The television audience of today is well-informed, has wide interests and a desire to expand its daily problems. Therefore, a so-called "sad" play has a place along with the comedies and musicals.

#### PUT "SELL" AT SHOW START

By B. H. Collins, Jr.

Tv Director-Producer  
Abbott Kimball Co., New York

  
Quite obviously it "can" and many times it "does," but I think you meant to ask whether it could or "will" do so regardless. To that I would have to say it tends to . . . more so than any other type of programming . . . but I think there are ways of overcoming this. One step, when it's possible, is to put the meat of your selling *before* and *after* the drama, not in the middle. When the big commercial *does* have to follow the "cliff hanger" sequence, it can be made more meaningful with (1) proper transition, (2) deft integration, or both. (Naturally, the nature of the product or service being advertised presents certain limitations, too.)

In the long run, the commercial itself is the important thing. If it is clear and well-presented, and if it's in good taste, it will register with the viewers regardless of the nature of the program. The moodful and suspenseful dramatic show does add an obstacle not present with variety shows, reviews, panels, comedy, and many others (because it is a more sustained mood). But I think with a good commercial, properly placed and taste fully integrated, that obstacle can generally be overcome. I suggest that Westinghouse *Studio One* is a good example . . . and, in this instance, I give much of the credit to the very palatable use of the background music theme.

★ ★ ★

NOW, more than ever... **QUALITY COUNTS**

# in the East...

... it's

# MOVIELAB

The superior

QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

#### FOR YOUR SCREENINGS



ROUND THE CLOCK SERVICES

Negative Developing

Ultra Violet and Flash Patch Printing

Quality Control

16 mm and 35 mm Release Printing

Title Department

25 Cutting and Editing Rooms

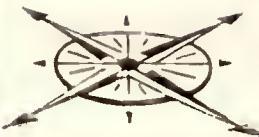
First Print Department

for color it's...

*Rainbowlab* Inc.

**MOVIELAB FILM LABORATORIES, INC.**  
619 West 54th Street, New York 19, N. Y. JUDSON 6-0360

# Roundup



## KDKA sales break records as it marks 34th anniversary

There was a happy dual-anniversary celebration in Pittsburgh a few days ago. L. R. Rawlins, general manager of KDKA, celebrated his second anniversary, and the station, its 34th.

"October of this year was the most successful month of the most successful year of local sales in the history of KDKA," said Rawlins. "Until last month the high had been October 1950 when the three Pittsburgh newspapers were on strike. . . . But last month we beat October '50 local sales by 17%."

KDKA's best year for local sales also was 1950, Rawlins said. But in

the first 10 months of 1954, local sales are 51% ahead of the first 10 months of 1950.

Local sales accounted for 19% of KDKA's revenue in 1952, should hit 36% this year, Rawlins believes.

The station has managed to boost its local revenues two ways.

"First," says Rawlins, "by getting out and working at it. And, second, by raising—not cutting—rates. We've raised our rates twice since I've been here. We've got a good product to sell and I don't like to see it cheapened by price slashing." ★★★

### LOCAL LIVE COLOR:

## WKY-TV gives tips to stations on color shows based on 6 months' experience

Report on the first six months' operation of the nation's first independent tv station to telecast local live color has been issued by The Katz Agency, tv station representatives. The station is WKY-TV, Oklahoma City, which has broadcast at least one hour of local live color programming daily since 26 April. Major highlights of the report:

**Investment:** WKY-TV spent about \$400,000 converting to color, P. A. Sugg, general manager, said. This figure includes cost of revamping the studio, control room and lighting plant; modifying the transmitter to handle color; cost of two complete live camera chains plus a spare camera; a slide chain; a film projection chain. (WKY emphasizes that cost of equipping for live color will vary widely from station to station.)

**Control room experience:** The Oklahoma City station's basic training for its technical staff included trips to NBC-TV, New York, and RCA, Camden. The station's engineers say they've found no insurmountable problems. Basic difference is that, in most cases, they work with three circuits as opposed to one in black-and-white.

Color gear takes up about two or three times as much room as mono-

chrome in terms of rack and control panel equipment. However, it wasn't necessary to enlarge the control room.

While one videoman monitors two or three monochrome cameras, each color camera requires a fulltime man. Reason: The two cameras employed in color production must be carefully adjusted to keep them in balance with each other at all times.

**Camera technique:** Biggest headache is camera warmup time; it takes the station three hours to align the two three-tube cameras (it takes 15 minutes with monochrome). This is one big reason why the station feels eventually all transmission will be over color equipment; it won't pay to warm up color cameras for, say, a commercial adjacent to or within a black-and-white show and maintain monochrome equipment in operation at the same time.

**Lighting:** Twice as much lighting is needed by WKY-TV for color. And the station has to watch "balance" much more closely, with lighting as uniform as possible throughout the entire area.

There's extra heat generated, says WKY-TV, but not so much that the station's existing air conditioning equipment can't take care of it.

## Group insurance plan offered to radio, tv firms

Every radio and television firm is eligible to participate in a group insurance plan announced by The Radio-Television Industry Group Insurance Trust Fund.

Donald L. Shepherd, administrator of the non-profit trust fund, said everyone who is a radio or tv company employee is eligible and that no medical examination is required.

He pointed out that the plan offered employers a good opportunity to aid their employees and their families at a cost of as low as 25c weekly for some employees. In addition, he said, group insurance premiums for employee benefits are allowed as business expense tax deductions.

Trustees of the plan are Stephen Elliot, president of Elliot, Unger & Elliot, Inc., Film Producers, and Norman R. Glenn, editor and president of SPONSOR. Address of the firm is 50 East 42nd Street, New York. ★★★

**Production:** Rehearsals take about four times as long for color as for monochrome, but the station believes that as it becomes familiar with color this time will be reduced.

**Scene design, costumes:** Sets are no more expensive nor costumes any different from those used for black-and-white. Clever technique: WKY-TV's art department gets variety into scenery design by covering backdrops with colored paper on which colored chalk is used to render designs. In using chalk the station believes it has found a faster, more efficient way to design sets than by working in water colors or oils. The paper can be removed and replaced, thus assuring flexibility without keeping a large number of backdrops on hand.

**Sponsor reaction:** WKY-TV says the first sponsor reaction indicates that advertisers will willingly underwrite the added cost of color. This cost, WKY-TV believes, will eventually stabilize at 10 to 20% more than for monochrome. Currently, advertisers on *Cook's Book*, the station's major daily color presentation, are being charged \$70 flat per participation (regular announcement rate for this time bracket is \$60, less frequency discounts). ★★★

**this is...**

**Briefly . . .**

Accustomed as they are to tall structures, some New Yorkers nevertheless were awed recently when they gazed upward at the 1,572-foot tower of KWTV, Oklahoma City, said to be tallest tv tower in world. Pointing to the top is Edgar T. Bell, executive vice president and general manager of the



station. The New Yorkers in the picture are (l. to r.) Edward P. Shurick, CBS TV director of station relations; Frank Silvernail, BBDO, and Ruth Jones, Compton Advertising.

\* \* \*

A promotion piece sent to advertisers and agencies by WIBW, Topeka, has a big red spot on the outside with the heading, "Are your Kansas selling problems too hot to handle?" Open up the folder and inside is the advice, "Then hire WIBW." To point up the idea there's a real hot pad enclosed.

\* \* \*

Now they even have telethons for children. As a special all-star salute to five years' work of United Cerebral Palsy, WOR-TV, New York, staged a children's UCP telethon in conjunction



with the fifth anniversary of WOR-TV's *Merry Mailman Show*. Among others appearing on the telethon—which lasted 105 adult-sized minutes—were Robert Rogin (l.), president of New York City Cerebral Palsy, who gave a public service plaque to Gordon Gray, WOR-AM-TV general manager (r.). In the center is the Merry Mailman, Ray Heatherton.

# IMPACT

**in a RICH CANADIAN  
PRIMARY MARKET**

**COVERAGE AREA**

	GREATER LONDON	plus A & B	BONUS
No. of Homes	29,728	147,575	98,501
No. of Sets	9,879	47,038	33,589
% of sets tuned to CFPL-TV	95.9%	77.2%	19.38%



**CFPL-TV**

Effective radiated power — 117,000 watts.

For full details, rates and facilities, contact Weed & Company in U.S.A. and All-Canada Television in Canada.

\*From surveys by:

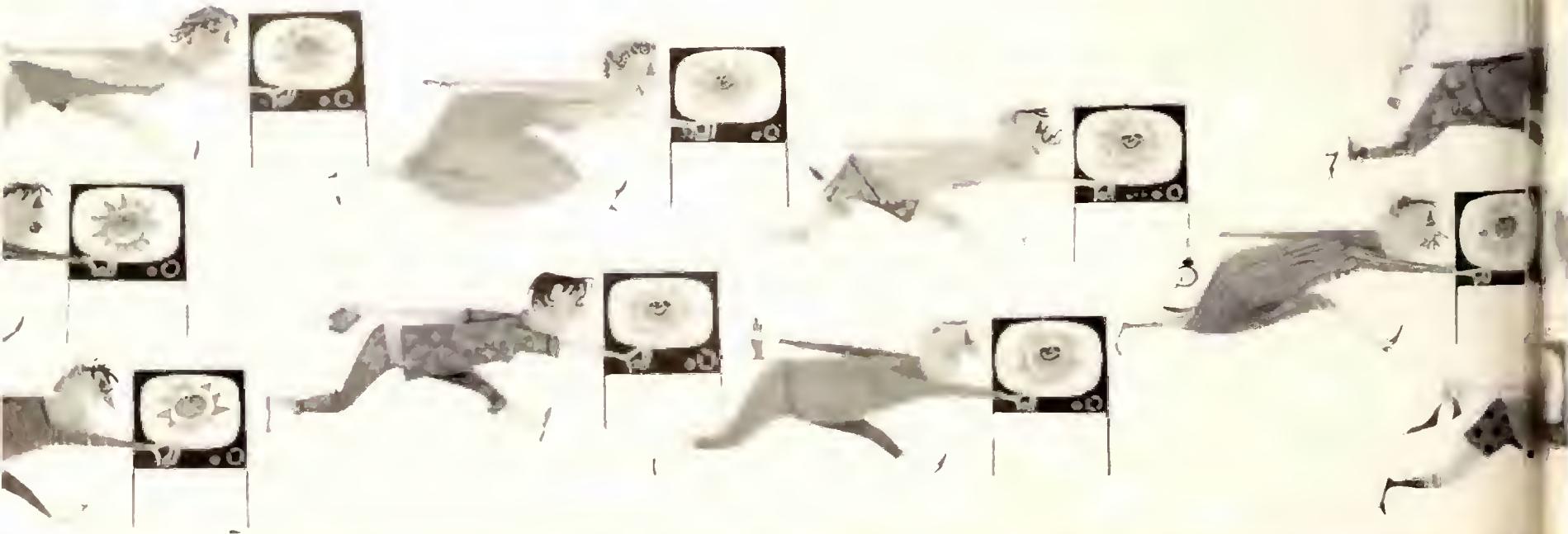
1. Teleratings,  
Elliott-Haynes Limited,  
May 30th—June 5th,  
1954.
2. Carrier Bay Survey—  
May, 1954.





*In California, good mornings begin with...*

# PANORAMA



Here's an early morning television program that looks great even with your eyes half-open.

Informal, relaxed and easy-going, PANORAMA PACIFIC has been created especially for western tastes and buying habits.

Red Rowe, as master of ceremonies, sets the morning mood with his gentle good humor weekdays from 7 to 9 am on the CBS Television Pacific Network.

Then there's sprightly wake-up music, interviews with celebrities, the latest in foods, fashions and fads, frequent weather reports and time checks —

and a complete roundup of world and local news every half-hour.

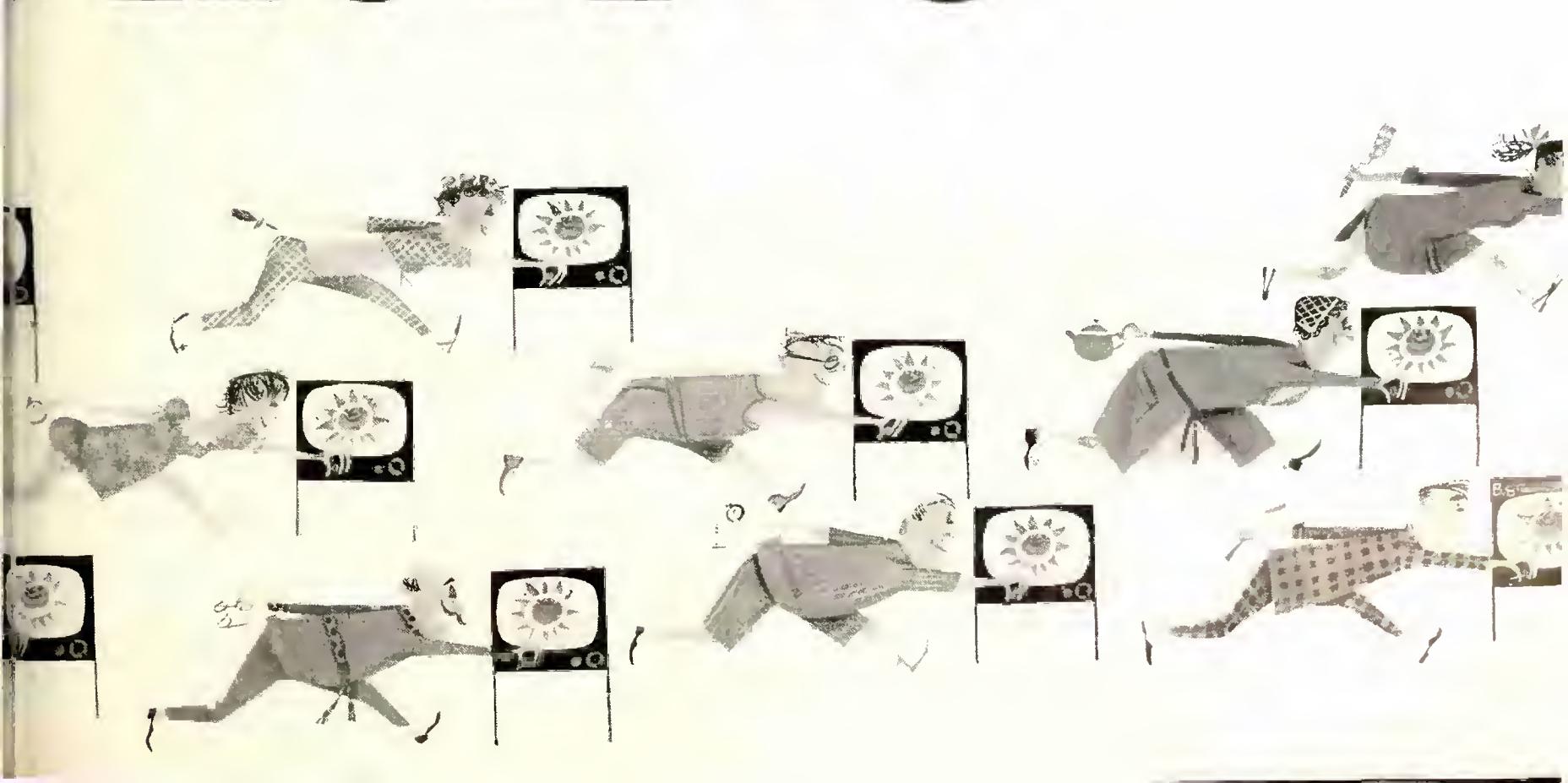
PANORAMA PACIFIC, like everything out West, is big... covers a 20 billion dollar market — 90% of California — with the three top stations: KNXT Los Angeles, KPIX San Francisco and KFMB-TV San Diego.

Real eye-opener is PANORAMA's big audience — four times bigger than the other network competition at 60% of the cost!

Put your brand out West on the CBS Television Pacific Network with the morning show you can't beat ... PANORAMA PACIFIC!

# PACIFIC

*Monday  
through Friday  
7 to 9 am*



## GLAMORENE

(Continued from page 33)

a magazine they trusted that was speaking.

There was, of course, the element of novelty, since this was the first dry cleaner for rugs to be given any serious national publicity. The primary factor, in Clayton Hulsh's opinion, was confidence, however.

Sooner or later the effects of even *Digest*-boosted confidence must wear off. And who was to know whether demand would stay high, now a serious question since production capacity had been swiftly expanded. It became necessary to backstop public demand with new promotional efforts. The time to advertise nationally had arrived.

But how do you follow a *Reader's Digest* article? Immediately the problem is posed whether any advertising campaign can begin to produce results equal to what had occurred that February. And a small outfit busy with the pressing problems of rapid expansion could hardly concern itself with a long, careful study of the question.

From the start of their entrance in-

to the consumer field in 1951, production and sales problems had taken the full time of the young executives, nor was there a professional staff of experienced admen they could turn to for guidance.

True, there had been some advertising experience before the *Digest* article, though hardly of the kind to suggest a future pattern. In 1951 the Hulsh brothers decided to try the consumer market. They began with Washington, D. C., where they succeeded in stocking the stores, and prepared to launch a co-ordinated promotion involving newspapers and television. After all ad schedules had been arranged and the stores primed for the expected rush, a strange event occurred.

It seemed that among other things Glamorene was death on moth larvae, and its label so stated. There is, apparently, a government rule that any label making such a claim must list the product formula. Just as the campaign broke, government men appeared to confiscate the entire stock in the city! The Hulsh boys succeeded in getting approval to remove the jars and return them with different labels. But this turned out to be too complicated and time consuming.

The result: The campaign that started out so hopefully turned into a disaster that cost the young operation \$20,000 and almost brought it to bankruptcy. That it was a competitive concern who put the jinx on them, Clayton Hulsh does not doubt for a moment.

Thus ended the first retail experience, and the first advertising campaign.

But in September of that year things suddenly took a brighter turn. Marshall Field in Chicago, to whose rug department Jerelaydon had already made some sales (the housewares department didn't see anything in Glamorene) offered Jerelaydon a co-operative quarter-page ad. The concern went along, feeling that the Field stamp of approval would be helpful. It was, and the first serious break in the retail dyke was made. The sales were rapid, and re-orders poured in—from the housewares department, too.

Once news of the Chicago success appeared on the Nat Gavender trade wire, other department stores became interested, and the retail establishment of Glamorene became only a matter of time. How far the company would

have gone without the spectacular endorsement of the *Digest* a few months later is a matter for conjecture. That ultimately they would have succeeded anyway, the star-kissed Hulsh brothers do not doubt, but that February 1952 article certainly spurred their destiny to a more rapid tempo.

Meagre ad experience or not, Jerelaydon felt after the *Digest* bombshell that it had to move into national promotion quickly. Its first venture was a full page in *Life*, black-and-white, through a Philadelphia agency, at a cost of \$28,000, and timed for spring of 1952. Jerelaydon was not enthusiastic about the experience.

The company was moving to New York and felt it would be impractical to continue with its out-of-town agency. By the fall of the year Jerelaydon was in the practiced hands of one of New York's top 10 ad houses. By this time the Hulsh boys had moved their offices to the big town and were operating out of hotel rooms while trying to get factories going and developing distribution. It was quite a hectic period and, as Clayton Hulsh recalls it, made more hectic by the endless parade of agency pitchmen after the account. The one that landed it practically sat on the doorstep all night and just about wore him down.

What the agency sold the Hulsh's was a campaign in *Life* which would involve \$250,000 for three months. It was kicked off by a black-and-white double-spread. Clayton winced as he told SPONSOR the total cost—\$68,000. He began to have his doubts, he said, when on a train to Philadelphia he sat next to a man who was reading the issue containing the kick-off ad. "I waited with baited breath as the man opened the magazine and began to turn the pages. Then he came to my double spread—and he turned the page without even looking at the ad! And we had just paid out a small fortune for those two pages."

The *Life* campaign did not produce the expected results, according to Hulsh. "But we didn't know it for a while, because the magazine sales department kept us hopped up like we were on dope. They kept telling us about how many people were reading the magazine and seeing the ads. It all sounded wonderful. The only trouble was that the consumers were not attending the same meetings we were."

It wasn't long before Jerelaydon



Radio Station WJPS is a MUST if you want to reach the farm families in the three-state trade area served by Evansville, Indiana.

"Chuck" Muller, WJPS Farm Director, conducts two Big Farm Shows daily. WJPS is the only station in this area that employs a full time farm director, and Chuck is out on our Tri-State farms every day.

Does Chuck get RESULTS? Just ask Purina Mills of St. Louis. Every farm family in the Evansville area listens daily to —

**"HOME ON THE FARM"**

Monday thru Saturday

6:00-6:30 A.M. \* 12:15-1:00 P.M.

Robert J. McIntosh, General Manager  
REPRESENTED BY  
The George P. Hollingsberry Company

**WJPS**  
"A RADIO IN EVERY ROOM"  
Evansville, Indiana

# COVERS

**Michigan's major market**

# LIKE A TENT!



The biggest buy in radio is Michigan's "Golden Triangle" . . . bounded by Detroit, Jackson and Flint! That's where you reach 77% of Michigan's 6-billion dollar buying power! That's where nearly 100% of the homes and over 85% of the automobiles have radios! That's where WKMH, WKHM and WKMF command the biggest listening audience because that's where *everybody* likes news, music and sports!

*BEST OF ALL . . . YOU CAN COVER MICHIGAN'S MAJOR MARKET LIKE A TENT AND SAVE 10% IN THE BARGAIN BY BUYING THE SMART THREE-STATION PACKAGE!*

## WKMH WKHM WKMF

**DEARBORN-DETROIT**  
5000 Watts (1000 WATTS NIGHTS)

**JACKSON**  
1000 Watts

**FLINT**  
1000 Watts

**REPRESENTED BY HEADLEY REED**

was looking around for a new agency. By this time the brothers felt they had learned something about agencies. They decided that henceforth the big agency was not for them. "You get lost in the shuffle if you are a small account," Clayton Hulsh told SPONSOR. "Your account man is nothing but a messenger boy, and you never know who your creative team is. As for the top brass, the only time you meet them is when they solicit the account. To sum it up, we didn't feel the agency was giving us the attention we needed."

And so Jerclaydon went out and got itself another big agency. After all the arguments were in, it was a big agency which turned in the best presentation, evinced the most intelligent thinking and seemed to understand the service needs of the account. The only trouble was, Hulsh explained, that the presentation was the only original thinking the agency ever came up with.

The campaign for 1953 utilized magazines, Garroway on NBC's *Today* show and spot radio in over 125 markets, the latter mainly participations in female personality daytime shows. In addition there were co-op TV and newspaper participations.

All media were geared to the theme of "Now Dry-Clean Rugs as You Vacuum," with the copy promising new rug "brightness" in minutes and explaining how to use the product.

For a while Jerclaydon was satisfied that it had a good promotion package, intelligently designed and nicely serviced by the agency. Then the nagging doubts began to assert themselves. An examination of the sales curve showed a flattening out shortly after Glamorene hit the big time in 1952; and it was remaining flat regardless of the current advertising. The *Digest* article had shown that tremendous surges were possible. Perhaps the Hulsh brothers were looking for a repeat, although they knew it had to come in some other form. In any event, there was a review of the campaign, and the decision was made to ask the agency to develop a new one.

By this time, the Hulsh triumvirate had been exposed long enough to the problems of advertising to begin consideration of testing. As Clayton Hulsh put it to SPONSOR: "To spend great sums on ads merely on someone's hunch doesn't seem to make the best sense. Some form of pre-testing should be done. And I mean real testing, not just checking with the girl at the switchboard. As far as advertising goes, we are no experts and the agency people are no experts. The only expert is the consumer—if she buys, the advertising is good; if she doesn't buy, the advertising is bad."

Jerclaydon wanted to see what would happen if a really powerful campaign were to hit one city. Wilmington, Del., was selected. The detailing was thorough, with 100% coverage claimed. Displays were arranged everywhere, and a careful check was made of inventory. Nine 1,000-line ads were placed in the local press over a period of 15 days, and a 15-man crew was on hand to watch the progress of the test closely.

Results? Disappointing. The campaign was a dud. Either the medium was all wrong, the advertising was bad, the seasonal problem was too great, or maybe it was something else

no one has come up with the answer yet. When the agency analyzed the results, it reported that Jerclaydon had spent \$1.50 for each new customer. Since the company's take per half-gallon jar was just a few cents, this

was a mighty expensive way of building business.

It finally dawned on Jerclaydon that they were failing to reach *new* customers. This was suggested by a survey which showed 92% public satisfaction with Glamorene, and other evidence indicating that the proportion of repeat business was very high—which would help account in some measure for a flat sales curve.

This was the problem that the agency was asked to lick. Clayton Hulsh sadly relates how in his opinion the creative wellsprings of the agency seemed to have run dry. This, he said, was unfortunate and regrettable, for relations between client and agency were good, the servicing was fine, everybody liked everybody else. But the new ideas seemed to be lacking and so once again Jerclaydon began to look for a new agency.

This time, said Hulsh, they decided not to even listen to a big outfit's siren song. They recalled a fairly impressive presentation made previously by a medium-sized agency with experience in the housewares field, Hicks and Greist; they asked the agency to review their past ad campaigns.

Hicks and Greist conducted a swift survey in Mt. Vernon which showed that out of 10 potential prospects for the product Glamorene was only selling two; the problem was how to hit the other eight. This tied in with Jerclaydon's own experience. Hicks and Greist got the account.

Very shortly there was trouble. The new agency felt that a big splash was needed and after sending men into the field with distributors pitched the idea of a heavy newspaper campaign involving \$250,000. As others before it, the campaign did not prove a bombshell and was dropped midway. But the agency had shown itself flexible enough to change its pet approach when it didn't work in practice and instead of running to a new adhouse, Jerclaydon went along with Hicks and Greist in a new campaign. Agency account executive is Harvey Breitman.

The present Glamorene ad picture is notable for its attempt to put into practice some of the lessons learned in the recent past, but within the possibilities of the budget, which now runs over the half-million mark.

In the first place, there is practically no newspaper, except for co-op

(Please turn to page 82)

**WHLI**

THE LONG ISLAND STORY

## DOMINATES

Long Island's Big, Rich  
**NASSAU COUNTY**

★★★  
**GENERAL MERCHANDISE SALES**  
\$103,060,000  
**TRIPLED SINCE 1952**

Sales Mgr.

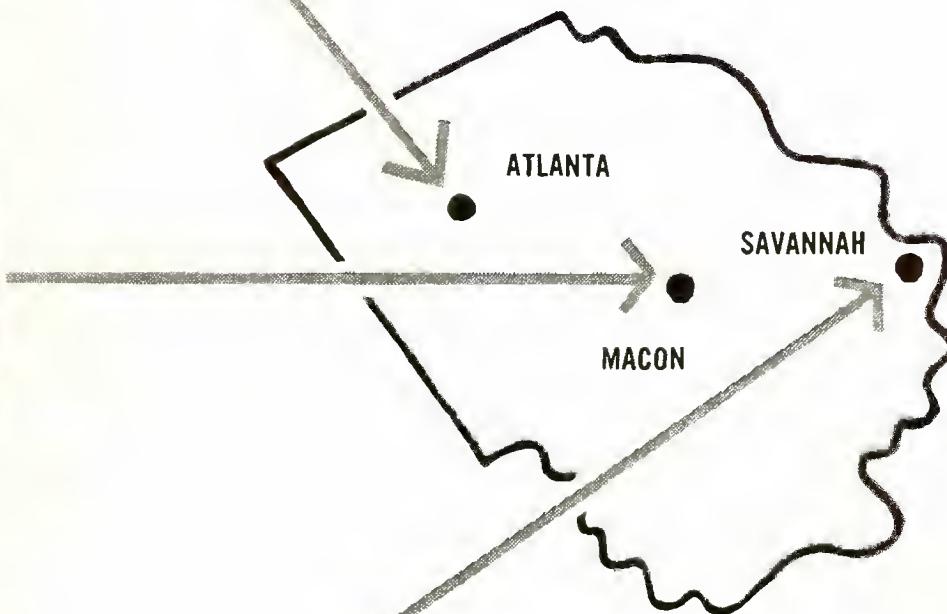
★★★

WHLI has a larger daytime audience in the Major Long Island Market than any other station.  
C. & C. Inc.



ONLY A COMBINATION OF STATIONS  
CAN COVER GEORGIA'S MAJOR MARKETS

## THE GEORGIA TRIO



The TRIO offers advertisers at one low cost:

- Concentrated Coverage
- Merchandising Assistance
- Listener Loyalty Built By Local Programming
- Dealer Loyalties

### IN 3 MAJOR MARKETS

represented individually and as a group by

**THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO



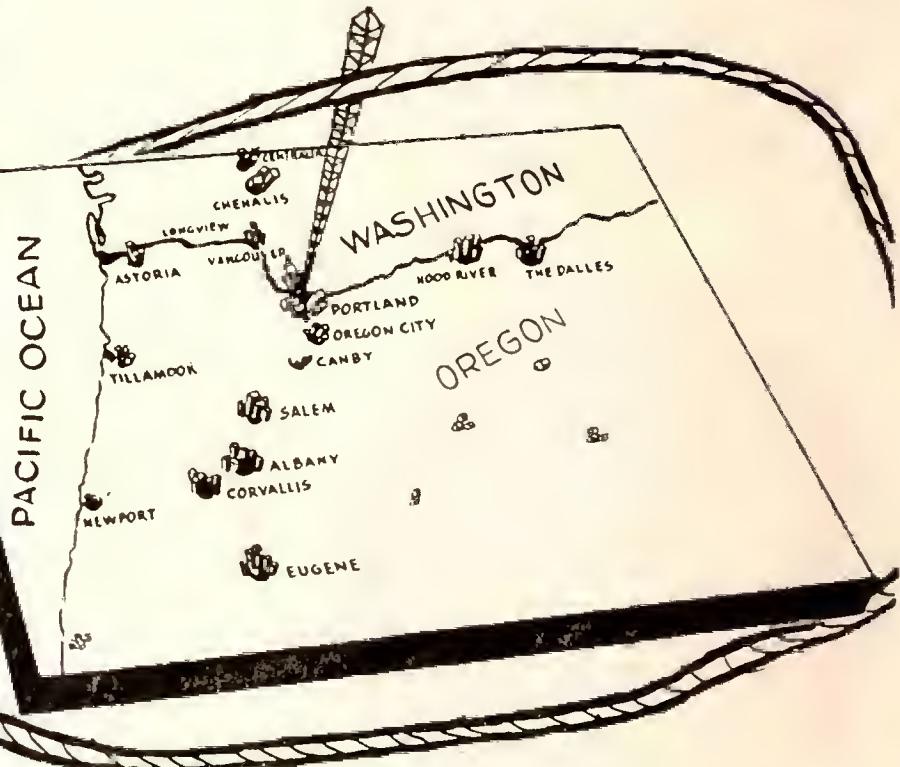
If you're buyin' the west  
buy the best . . .

only **KOIN-TV** sells the  
**huge 30-county Portland Market**

Dollar for dollar, KOIN-TV is your single best buy in the rich productive Oregon and Southwest Washington Market, centered around Portland. Your KOIN-TV advertising budget puts your sales message before more eyes than any other station or combination of stations in this commercial heart of the Pacific Northwest.

**Highest Tower—Maximum Power**

The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a con-



sistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southwest Washington counties. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.

**KOIN-TV**  
**CHANNEL 6**

Oregon's only  
MAXIMUM POWER station



Represented Nationally by CBS Television Spot Sales





For national and local programs the Atlanta audience depends on WSB-TV, the great *area* station of the Southeast

## **evidence:**

According to Pulse, Inc., in the month of October, *ten* of the top fifteen programs televised were on Atlanta's WSB-TV.

In the preceding month on the night when all three Atlanta stations were programming election returns of the Georgia Democratic Primary, WSB-TV had an average audience 40% greater than station B and 80% greater than station C according to Pulse, Inc.

**CHANNEL 2 — 1062-FT. TOWER — 100,000 WATTS**

**wsb-tv**

Atlanta, Georgia

*Represented by Edw. Petry & Co.  
Affiliated with The Atlanta Journal and Constitution*

## GLAMORENE

(Continued from page 72)

deals. Nor, for that matter, is there much tv, except for co-op and some scattered announcements. At first glance this would seem to be an ideal tv account, since it is a demonstration item and as SPONSOR can testify after watching the company's president clean a rug—an impressive one.

Magazines are given a healthy \$150,000 budget, but the approach is different from preceding years. Small, instead of large, space is the order of the day, 112 lines, and the number of magazines has been increased to 17 women's service books. The idea is to keep the Glamorene name in the public eye on a steady basis, as part of the effort to get consumers to think of using it during any part of the year rather than only during the traditional rug-cleaning seasons of spring and fall.

The major portion of the budget, over \$200,000, is going into network radio. Jerclaydon is convinced that the aural medium is its best bet, reasoning based on experience with spot radio last year. The local personalities who endorsed Glamorene on their

daytime shows proved extraordinarily effective, so much more so than any other form of regular advertising, that Jerclaydon decided to explore radio further.

This year the local spot pattern could not be repeated only because of budget reasons, for a portion of the Arthur Godfrey morning radio show became available. Jerclaydon latched on to it, and you can now hear Godfrey singing Glamorene's praises every other week in a 15-minute period.

How is it working? "We are delighted," reports Clayton Hulsh. It is still too early perhaps to judge, but indications are that the barrel-toned Godfrey will sell a lot of Glamorene this season. Hulsh has found, too, that Godfrey is very easy to merchandise; he is popular with the dealers.

Jerclaydon's president regrets only that the company is not rich enough to go with the star on tv. That would be the ideal setup, Hulsh feels.

So happy is the account with radio, that according to ad manager Judith Keith, if the budget allows it may add an extra push this spring in some 50 markets via local female daytime shows.

In seeking an explanation for the final emergence of radio as the basic medium for the product, Clayton Hulsh comes back to his original thoughts about the effects of the article in the *Reader's Digest*. There, it was the reader's confidence in the integrity of the periodical that was the determining factor. On radio alone have there been opportunities to achieve a somewhat similar confidence. This has been done through personalities who have developed loyal followings, whose listeners have confidence in them, whose product endorsements therefore have meaning to the audience.

It is for the same reason, Hulsh feels, that Godfrey is such a great salesman—"People believe him when he endorses a product."

Furthermore, and important for a product like Glamorene, which has to be used right to work properly, these personalities take the time to instruct the audience in the details of product use. "There is an intimacy with the audience," Hulsh maintains, "that we have been unable to obtain in any other medium."

For the moment it appears that the course of Glamorene's ad campaigns is pretty well set: increased radio ex-

penditures, with more riding on Godfrey if time becomes available. Ultimately, the account, if it grows substantial, will doubtless be active in tv, for, as Hulsh admits, Glamorene is a demonstration product, and should be on tv if the proper way can be found to exploit the medium.

But even these mild conjectures may prove unfounded if the past history of Jerclaydon is any guide. From its very inception it has exhibited few of the normal characteristics of the average business. Take its birth, for example.

In 1945, Benjamin Hulsh decided to retire from an active career in industrial chemicals and sold out his Chicago firm, Trojan Chemical Co. Among the products due to change hands was a compound developed by a company employee, George C. Edwards; it was called Nu-Twist, an imperfect rug-cleaning product. The buyers wanted everything but this compound, which they asked Benjamin Hulsh to remove from the batch of stuff he was turning over to them.

Hulsh took the formula sheet off the pile of papers on the desk and put it in his pocket. In this casual fashion

★ ★ ★ ★ ★ ★ ★ ★  
"The cost of media merchandising to the advertiser and to the station is quite secondary. The result is the thing that counts most. Advertising when properly tied in with the right kind of a merchandising plan doesn't cost—instead, it pays."

D. C. SPERRY  
Director of Advertising  
Oklahoma Tire & Supply Co.  
Tulsa

★ ★ ★ ★ ★ ★ ★ ★  
Glamorene started its career, Benjamin Hulsh retired to Florida and a small hotel he bought with the proceeds of the factory sale. As might be expected of an active man, the retirement did not really take, and before long he was fooling around with this rug-cleaning product, especially interested because of the problems he encountered in keeping his hotel rugs clean. With the help of University of Miami chemists he succeeded in improving it to the point where he believed he had a product that could do big things.

By this time, his three sons, Sheldon, Clayton and Jerold, had been home from military service for some time, and Benjamin went to work on them to join him. Sheldon was a

**FIRST CHOICE  
IN A  
FIRST RATE  
MARKET**

**BEST Facilities**  
**BEST Circulation**  
**BEST Local Programs**  
**BEST Production Service**  
**BEST Customer Service**

**NBC Affiliate**

Get the facts about WSYR from  
The HENRY I. CHRISTAL CO.

**WSYR**  
5 KW ★ SYRACUSE ★ 570 KC

# Can you tell the DIFFERENCE *between* Radio and Radio?

Radio's immense strength . . . the opportunity to talk with masses of people *frequently* and *economically* . . . is employed fully only by advertisers who distinguish between run-of-the-mill radio stations and *great* radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or *great*.

A great station amasses huge and responsive audiences, because the character of its operation earns the confidence of its community.

The radio stations we represent are great stations in important markets—stations whose character has earned them significant leadership. Their time is not cheap, but the solid values they deliver bring you the *full* economy of radio.

One of our experienced staff is always ready to discuss with you the application of great radio to your problem.

## THE HENRY I. CHRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

*Representing Radio Stations Only*

WBAL Baltimore (NBC)  
*The Hearst Corp.*  
WBEN Buffalo (CBS)  
*Buffalo Evening News*  
WGAR Cleveland (CBS)  
*Peoples Broadcasting Corp.*  
WJR Detroit (CBS)  
*The Goodwill Station, Inc.*  
WTIC Hartford (NBC)  
*Travelers Broadcasting Service Corp.*  
WDAF Kansas City (NBC)  
*Kansas City Star*



KFI Los Angeles (NBC)  
*Earle C. Anthony Inc.*  
WHAS Louisville (CBS)  
*Louisville Courier-Journal & Times*  
WTMJ Milwaukee (NBC)  
*Milwaukee Journal*  
WGY Schenectady (NBC)  
*General Electric Company*  
WSYR Syracuse (NBC)  
*Herald-Journal & Post-Standard*  
WTAG Worcester (CBS)  
*Worcester Telegram-Gazette*

promising young announcer of 20 active in Cleveland, Jerold was a portrait painter and Clayton a lawyer. "But the old man is a great salesman," Clayton told SPONSOR, and before long the family was united in Jerclaydon, Inc.

The firm name is made up of the names of the three brothers. Glamorene, Inc., was formed in 1952 to distribute the product.

The first efforts of the family were in the hotel field, where they succeeded at first in selling everyone they demonstrated to, only to find orders cancelled because disgruntled handymen hated the idea of doing extra rug-cleaning work. While they were hard at work overcoming the obstacles peculiar to the hotel business, they tackled rug-cleaning services. As might be expected they ran into skepticism and even outright enmity.

Finally, inevitably, the company gravitated toward the consumer field, and the real success story began.

Although an outstanding success story is usually considered a good thing to be associated with, the mercurial qualities inherent in a rapidly-changing operation just beginning to

feel its oats means problems aplenty for any agency handling the account. At Jerclaydon they are the first to admit that an account like Glamorene is not easy to service. As ad manager Judith Keith explained it: "We are young, eager, still learning. We have yet to find the perfect way to promote our product. We demand a great deal of attention and considerable flexibility in an agency. For this reason, we are probably not too easy to live with."

It is because the smaller agency satisfies this need for attention and participation that Jerclaydon is happy it made the decision to turn its back on the big ones. "We like our present agency," Clayton Hulsh told SPONSOR. "The account executive is not just a messenger boy. He really represents us when we are not there. Most of the time we meet directly with the creative people. This, we think, is important. To them we are an important account, not just another tiny one. They want us, for our success story will also be theirs. We feel, in other words, that our mutual interests are being very well served. It is wasteful to keep switching agencies." ★★★

## TV IN 1992

(Continued from page 39)

I pushed a button by my bed, which switched the machine from Tape to Broadcast, because as I suppose you have guessed by now, this was all on Video-Tape, which in those days we thought was pretty hot stuff. You could either play your own tapes, which could be bought at any tape store, or you could get the regular TV broadcasts.

When it snapped to Broadcast, I ducked, and as usual at this time, the cigarette which was blown up to the size of a farm silo reached out from the wall to a spot three inches from my nose. I closed my left eye and flattened it out against the wall.

The cigarette faded to a dreamy-eyed girl, bust shot, holding the special Momsday carton, printed in pink and blue. I opened my left eye. "The gift everybody would like for Momsday," she said.

It reminded me that I still had almost all my Momsday shopping to do, my cards to get printed, the light strung up around the house, and a hundred other things. The spirit of giving was fine and a real shot in the arm for business all right, but I was glad Momsday and Christmas came only once a year each.

"Lanny, darling, you're going to be late," Mom called from the kitchen.

I said I just wanted to see the weather forecast. The master of ceremonies changed hats—of which he had at least two dozen—told a joke, and then switched to the cameras in Manhattan, White Plains, and Garden City. It was raining in all three places. A pretty girl dressed in the pink and blue Momsday colors brought out big cards with the temperature, barometric pressure, wind velocity, and a final one that said:

### ONLY ELEVEN MORE SHOPPING DAYS TILL MOMSDAY

The master of ceremonies changed hats again and said the rain would stop at 10:04 in Manhattan and 10:17 in Garden City. I used to laugh at that because oftentimes in those days they were wrong by more than ten minutes.

"And now on such a *fine* day," he said, "let's have a *fine* song." He was using the two-tone talk which some of you may remember, saying the first "fine" *down* and the second one *up*, the way I just did. What it meant

## NOW!... double the wallop in the Detroit area!

CKLW-TV  
channel  
9  
325,000  
WATTS

CKLW  
radio  
800 kc  
50,000  
WATTS

THE  
MOST POWERFUL  
RADIO AND TELEVISION  
COVERAGE  
IN THE  
MARKET!

Adam J. Young Jr. Inc.  
National Rep.

J. E. Campeau, Pres.  
•  
Guardian Bldg.  
Detroit



## He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee"—the two-hour show with double-barreled appeal for homemakers and motorists alike.

From 4:00 to 6:00 each weekday afternoon, Hal Morgan serves up a blend of *good music, news, weather, time and road conditions* . . . preferred fare for the man driving home from work, and for the homemaker in the kitchen.

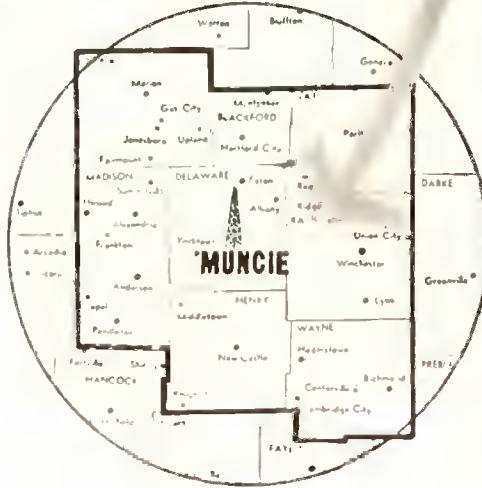
While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a *quarter-million* motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

**WGAR**  
THE STATION WITH  
**4½ MILLION FRIENDS  
IN NORTHERN OHIO**

CBS—Cleveland—50,000 Watts  
The Peoples Broadcasting Corp.  
Represented by The Henry I. Christal Co., New York  
In Canada by Radio Time Soles, Ltd., Toronto

there's  
only one  
successful way  
to sell this  
rich, eastern  
Indiana  
Market...



8-COUNTY AREA  
Population—446,200  
Buying Income \$654,171,000  
70,000 UHF SETS (5-1-54)  
ONLY \$225 BASE RATE  
THE PERFECT TEST MARKET  
CBS-NBC-DUMONT-ABC NETWORKS



MUNCIE, INDIANA

translated was "On such a lousy or awful day, let's have a fine song." At that time in our history, two-tone talk was really catching on. It was figured out by the video people, and the idea naturally was to make the printed word without inflection completely meaningless, which it just about was by this time anyway.

What the video people would have been surprised to know on that "fine" May morning was that video itself was about to get a stab in the back. And I as much as anyone I guess was the one who was going to hold the dagger, though I didn't know it then.

I pressed a button. The sound and picture went off, and the whole wall, built like a vertical venetian blind—the way practically all walls were in those days if you remember—rotated its louvers so that I could see through the glass wall into the garden. The dogwood trees, Mother's pride and joy, were covered with wet white blossoms, and the azaleas and forsythia were in bloom, too. They all looked a bit faded, the way everything did after the blazing vibra-colors of the television.

I kicked off the covers and raised my legs over my head twelve times. I've never seen any result from all this. I mention it mostly to help recall the healthy Spartan life we led in those days before XP. Not that everybody just lies around now, but you have to admit we do a lot more relaxing. Anyway, in spite of this daily exercise, my abdomen was rapidly getting ahead of my chest and giving me what some people might call a pear-shaped silhouette.

I stood up, sucked in my stomach to prove I really could if I wanted, and then let it down easily to its normal position, where I'm sorry to say it would stay the rest of the day.

Then I stepped firmly into the stainless-steel bathroom and directly into the Bod-ee-Wash, a product of the Hot-point Division of General Electric. I closed the glass door and a warm spray shot from little nozzles around the walls, followed in five seconds by a gentle froth of pine-scented suds. I closed my eyes for ten seconds until the warm rinse came on.

Ten seconds later I braced myself for the ice-cold spray that hit me from all sides. This, you may recall, was optional, but I always went through it. I stood the ice-cold for the full three

and a half-seconds, then relaxed as the blowers on all sides began pumping out warm, super-dried pine-scented air. They were joined by the four sun lamps, and in thirty seconds I was dry, tanned, and loaded with Vitamin D.

A pine-scented mist filled the stall. I raised my arms to make sure it would settle where it was needed most. After three seconds I stepped out of the stall guaranteed to smell, for at least twenty-four hours, more like a grove of pines than a human being, or double my money back. This, of course, was good, because after a few hours of exertion on the part of a human, a pine tree smells definitely better.

I flexed my muscles a couple of times in front of the mirror and decided the way I always did that I needed to take more exercise, something I've since neglected to do. Then I placed my chin in the Remington Shave-Magic. Two dozen tiny cutters, pre-set for my facial contours, moved all together over my beard. Though it was nothing like today's modern Shave-Magic, they were even then as gentle as a woman's caress, a phrase Remington used in its advertising, and rightly so.

The whiskers took five seconds, and the Bilt-In-Massage ten. I hadn't regretted buying the massage attachment, optional on de luxe models. I always tuned it to the roughest, or MANLY, setting. It slapped you around a bit, but it was worth it. I was debating whether to get the new model which washed your teeth at the same time, when the Lotion Spray, also pine, came on.

I picked up the old rotary toothbrush, and remembered I had to open a new dentifrice refill cylinder. Needless to say, it was our own Con Chem brand, Chem-Dent, which was supposed to stop decay, sweeten the breath, and improve the personality. Some people didn't believe the part about the personality, but we had figures to show that more psychiatrists used it than any other dentifrice. I could feel it improve my personality, and it had a nice minty taste.

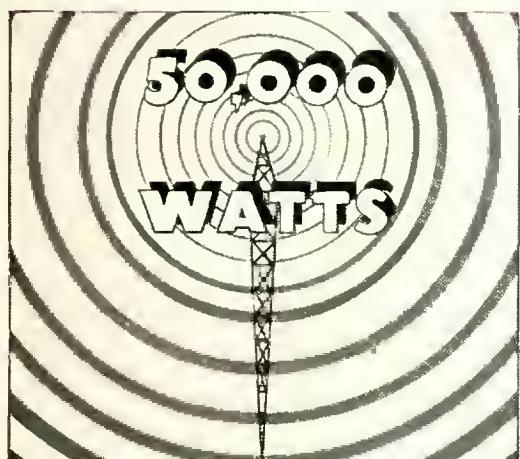
I ran a comb through my hair, which was short, and receding pretty rapidly, and stepped into the dressing alcove. This was paneled in walnut-grained plastic and everything was built in, including my new Bendix Wash-o-Robe. The Bendix snapped

★ WGY ★

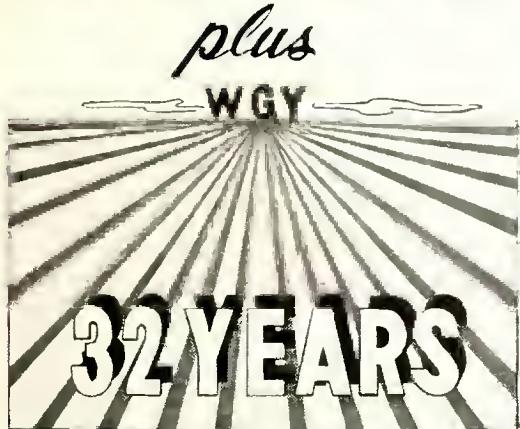
WGY ★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★ WGY ★



plus



equals



# A GREAT RADIO STATION



Measure of a Great  
Radio Station

# WGY

A GENERAL ELECTRIC STATION

ALBANY—TROY—SCHENECTADY—plus—  
54 counties in New York and New England

Represented nationally by  
Henry I. Cristal Co., Inc.

New York—Boston—Chicago—Detroit—San Francisco

open as I approached. My suit, shirt, underpants, and socks were just where I had hung them the night before. They had all been flushed with detergent, rinsed, dried, and pine-scented while I slept. I noted that the Miracle Cashlon suit would probably need a new permanent-crease in another month or so. It hadn't had one since November.

"Hurry, dear," Mom called. "You're late."

"Yes, Mom. I'm hurrying."

I stepped into the knitted underpants and the navy-blue Cashlon socks, zipped on my white oxford Newton shirt and my gray Cashlon flannel pants, slipped on my laceless shoes, and went out to see Mom.

"Darling, how do you like me?" she asked, pirouetting like a model.

"Beautiful, Mom," I said, kissing her on the cheek.

"No, look at it. Don't you like it?"

She meant her new housecoat, I supposed.

"Beautiful, Mom," I said. The housecoat clung very closely to her figure which was almost the same as an eighteen-year-old girl's. This wasn't entirely an accident. The amount of kilowatts that had gone into Mom's

figure by way of her electric massage and vibrator machine, her electric horse, steam cabinet, and whatnot, would have lit a medium-sized town for quite a while. Not that I begrimed her the electricity. I know how all of you feel about your moms and I felt the same way and still do. Especially at that time of the year, around Mom's day, when our moms are foremost in all our thoughts.

"I'm glad you like it, darling," she said. "I bought it just for you."

"You look sweet sixteen," I said because I know she liked that kind of talk. Practically all momis of her age liked to think themselves younger than their sons, a fact which I guess manufacturers like us have encouraged, and I think to their advantage perhaps. Actually you'd have to look twice even today to tell that Mom is over twenty-five except for the color of her hair, which was prematurely gray at thirty. And oftentimes she dyed *that* brown, to go with certain dresses. Mostly however she liked to keep it tinted a light lavender.

"Your breakfast is all ready, darling."

"Good."

"Did you see any news in bed?"

"No, just the weather."

"There's the strangest item. There aren't going to be any more babies in St. Louis."

"Is that what the news said?" I knew that Mom sometimes exaggerated things.

"They were interviewing an obstetrician just now. He was very nice. Sort of an iron gray. He said there was a grave danger."

"Did he say the birth rate was actually falling?" I hadn't heard *that*, but I did know that something strange was happening in St. Louis. Most important, for us at Con Chem, was that sales of all kinds were down, a fact we'd been discussing in meetings for several days.

"He said it wasn't showing in the birth rate yet. It's just that advance bookings of maternity rooms in hospitals are dropping off at least fifteen per cent."

"Why?"

"Well, darling, one reason could simply be that people aren't—really, you're over thirty, Lanny, and—"

"I mean why aren't they?"

"Well, the obstetrician didn't say so, but after all, there's this new religion."

"I thought that usually worked the other way."

"This is a different kind. You know, that Molly person."

"Oh, Molly Blood." I had heard of Molly Blood, the new evangelist, everyone had. "I should think she'd have just the opposite effect." There had been rumors, which Molly's sect denied, that she had been a stripper in Las Vegas. I didn't know how true that was then, but from what I'd seen of Molly on TV, she could have qualified.

I was already more than seventy-five seconds behind schedule, so I hurried over to the dining nook, part of the main living-dining-kitchen room. The whole area, except for the kitchen alcove, was paneled in a rich, semi-bleached walnut, actually only about a hundredth of an inch thick, plastic impregnated, bonded to synthetic wall-board, and impervious to fire, water, and abrasions; it was dust repellent and available in all two-bedroom models.

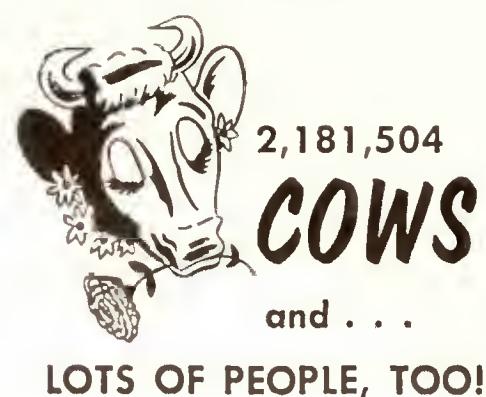
I sat at the dining table, snapped on the television, raised my orange juice to my lips with one hand and put my cup under the coffee spigot with the other. The coffee, prefrozen and heated instantly in the Coffee-Mat, poured out, not too hot, "Jes drinkin' hot!" as the ads said.

"Your eggs are all ready, darling," Mom said. She walked over to the kitchen alcove where the walls and ceiling were covered with plastic in a delicate petit-point pattern, mostly a soft lavender to match her hair.

She put a plate under the Mix-O-Mat which hummed a theme of Tschai-kowsky's and squirted out of its nozzle a golden spiral, shaped something like the Tower of Babel and about six inches high. It was the Ham-N-Egg Mix, a product of Aunt Bedelia, Inc., and guaranteed to taste more like ham and eggs than the real thing. It had every vitamin and mineral known to be necessary to human nutrition, plus a few more they weren't completely sure of. In addition it contained enough deodorants to deaden any odors that might be left on me, including, as they said, "any unpleasant residue left by other harsh deodorants," plus chemicillin to heal minor cuts and abrasions.

"I dialed medium-hard, the way you like them," Mom said, as she set them in front of me.

"No one can cook like you, Mom."



Cows that help produce an income of over \$3.4 billion, and people who spend over \$2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

**WKOW-CBS**  
**MADISON, WIS.**  
Wisconsin's most powerful radio station  
Represented nationally by  
HEADLEY-REED CO.



**YOU MIGHT SCORE 50 GOALS IN 50 GAMES\* —**

**BUT . . . YOU NEED WKZO RADIO  
TO RACK UP RECORDS  
IN WESTERN MICHIGAN!**

PULSE REPORT — 100% YARDSTICK  
KALAMAZOO TRADING AREA — FEBRUARY, 1953  
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO *always* leads the league in Western Michigan—*always* gives you greatest radio coverage at *lowest cost*.

Nielsen figures show that WKZO gets 181.2% more daytime homes than Station B. Pulse figures, left, back up the Nielsen findings—credit WKZO with more than *twice as many listeners as Station B, morning, afternoon and night!* Yet WKZO costs only about  $\frac{1}{3}$  more than Station B!

Let your Avery-Knodel man give you all the WKZO facts.

### *The Fetzer Stations*

WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD — PEORIA ILLINOIS

# WKZO

CBS RADIO FOR KALAMAZOO  
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

\*Maurice Richard set this National Hockey League record in the 1944-45 season, for the Montreal Canadiens.

I patted her arm.

"I should know what you like by this time, dear."

The louvers in front of the picture window closed as the television warmed up. As the picture filled the wall, a commercial was just ending. It was for Lax-O-Mint, one of our competitors, but I had to admit it was done with restraint, and in good taste. Only one short sequence showed the large intestine and that was so highly stylized it looked like a coil of red plush, standing ten feet high in the middle of the living room. The rest of it was a polite drama, played in evening dress. The fellow was handsome and well muscled and wore, besides an expensive dinner jacket, only a very delicately constipated expression.

"Well, speak of the devil," said Mom, who could always turn a phrase.

I looked up from my Ham-N-Eggs and there was Molly Blood, surrounded by a choir of young boys and girls, the boys in black velvet and the girls in cloth-of-gold. The letters L-O-V-E were cut out of glitter letters six feet high just over the kids. Molly sashayed down from the choir to a position that

filled the whole screen. She was wearing a white dress, absolutely plain, and absolutely skin tight.

"They say," I remarked, "that you can tell right through the dress whether her pores are open or closed."

"Don't be sacrilegious, Lanny."

The news story was the same, the St. Louis obstetrician's interview, but they'd had time to edit in this tape of Molly Blood. We were tuned to WPIX, and they always tried to keep the news spicy.

"Is there any connection," the announcer asked, "between this news and Molly Blood? Only time will tell!"

"I just can't imagine all this is St. Louis," said Mom, who came from a good St. Louis family. We had lived there, in fact, until after I'd graduated from college. "It just seems out of character. The people in St. Louis are such nice people." It was certainly true that at least the people we knew in St. Louis were very nice, in all senses of the word.

The next item on the TV was the latest crime of passion, which had occurred in one of the garden tenements in Jackson Heights.

"A really nice sight greeted police this morning," said the announcer, using the two-tone reverse. The cameras on location showed the outside of a building, a run-down six-story brick structure dating back to perhaps 1950.

The scene dissolved to a sequence photographed in a scale-model set. We could see a bathroom with an old-fashioned tub shower. In the tub was a doll with its arms and legs cut off and lying beside the torso.

"A WPIX telecolor first!" the announcer said. "Police found the body just thirty-seven minutes ago—but our model shop is first to bring you the re-created crime, right to your breakfast tables." There was just a hint of red at the severed joints. I could tell it was all done in excellent taste.

"What a frightful thing to show," said Mom happily.

"Yes, isn't it?" I looked at my watch and swallowed the last three or four mouthfuls whole. This you could do safely with Ham-N-Egg Mix, since it had all been pre-masticated and salivated by Aunt Bedelia, corporately speaking, of course, and by machine. Almost all the breakfast mixes were of the instant-eating, or "Chew If You Like" variety, even in those days. They had backed most of the others off the

market, as indeed anything will that saves time for busy people.

I wiped my mouth on a disposable napkin, one of our own Doubledamask Brand, walked back into the bedroom, put on my Cashlon flannel jacket, filled my pockets, and started out.

"You forgot to make the bed, darling," said Mom, who was standing in the doorway. She checked the dial on the Bed-Make-R to make sure it was still "Tucked In, Medium Tight," and pressed the button.

For just a split second I thought of how she used to tuck me in at night when I was a little boy in St. Louis, before Bed-Make-R's were invented. I kissed her on the forehead, and she smiled. Maybe she was thinking the same thing.

"Drive carefully," she said.

"I will." I started toward the living room. "Oh, I almost forgot. Mom." I said, though I really hadn't, I just wanted to save it till last. "I may be a little late tonight. I have a date with Harriet."

"Oh, Lanny," she said, and I thought for a second she was going to cry. "It isn't that I mind your going out with girls, it's just that, well, I don't think Harriet is our kind of people."

Mom always felt that way about all the girls I went out with, though I had to admit that Harriet's family, at least, was very different from the kind of nice people we used to know in St. Louis.

"I'll try to get home early," I said, and kissed her.

"Yes, dear." She turned away. "I think I'll get something peppy on the television."

I decided right then to be old-fashioned and get her something on Momsday, too. That is if I had enough money left after the business presents, and cards, and everything.

I stepped from the living room into the CarShell, which was a 1992 Buick and had come, of course, with the car. Both the CarShell and the car were plainly dated in large numbers so that you could tell very clearly what year it was. I was glad of it because even then it was getting so that it was the only way you could tell a '92 from the old '91 and '90 models. For the last forty or fifty years the amount of chromium had been increasing until by '90 the only thing not chromium was the license plate. The plainly dated car was the only answer.

## ....have you discovered the bonanza of 500,000 Latin-American buyers .... in Los Angeles County?

Long ago, local advertisers found that they could get more than double normal results by advertising in Spanish to reach the "City Within A City" of Latins in the Los Angeles area—by buying established programs on KWKW and KWKW-FM.

Within the past year, national accounts like Lucky Strike Cigarettes, Ritz, Cremulsion, Chooz and Feenamint, Hunts Foods, Cheer, Quaker Oats, Masa Harina, Ex Lax, Nadinola, Insurance Co. of North America, etc., have "discovered" the Latin-American market via KWKW and KWKW-FM.

Sell them in their own language.

AM **KWKW** FM

Pasadena-Los Angeles

New York Representative:

RICHARD O'CONNELL, Inc.

San Francisco Representative:

BROADCAST TIME SALES

# Free KCMO Feature Foods Merchandising makes sales a cinch!



... if you're selling a grocery store product in the Kansas City Market. Here's the merchandising you get **FREE** in 200 high-volume independent and chain markets:

1. Point-of-purchase merchandising—a minimum of 200 store calls in 13 weeks.
2. A minimum of 75 special one-week displays in top-volume stores each 13 weeks.
3. 50 days of Bargain Bar promotions each 13 weeks, plus demonstrating, sampling, couponing, distribution of recipes or product literature.
4. Full reports twice each cycle on all activity in each individual store.

Nothing is left to chance—the KCMO Feature Foods merchandising staff works in the stores, actually handles the promotion, arranges shelf displays and stocks, pushes your product at the Bargain Bar, and reports fully on every step!

Wrap up the Kansas City market now for your product by calling KCMO or your nearest Katz Agency representative.

# KCMO Radio-810 kc. TV-Channel 5

50,000  
WATTS

KANSAS CITY, MO.

Affiliated with Better Homes and Gardens and Successful Farming Magazines—the Katz Agency, representatives

The CarShell was working well. It had sudsed and rinsed the car, sprayed it with Johnson's new Glo-Mist, vacuumed the interior, and scented it with pine. It was in the process of opening its own door and the car door, starting the motor, and gently warming the driver's seat.

As I sat behind the wheel, the car door closed softly. I looked at the odometer to see if the motor were running and could tell by the wagging needle that it was. I backed out of the CarShell and as I did it closed its door and became once more a gleaming half an egg with the letters B-U-I-C-K 1992 on it. The shell for Mom's MG nestled beside it, looking rather low and sporty.

I blew a kiss to Mom, who was standing in the window. She made a pretty picture, framed in the bulbous aluminum of the house.

I hoisted the aerial by push-button to come in more directly on the power beam and couldn't help noticing on the electric meter that I owed Con Edison \$176.96. If I didn't pay it before it reached two hundred I'd lose the ten per cent discount.

Since ours was a nice neighborhood,

most of the houses were Custom-Bilt, which meant really that they were prefabricated and mass produced. Ours was a Kelvinator, the one next door a Bendix, and down the block were Wear-Evers, GEs—all kinds. The newest one, by the corner, was a ten-room Cadillac Convertible, with sliding

★ ★ ★ ★ ★ ★ ★

“There is a gaping need in the agency business today for training of account men in the techniques of account management. We lavish time and effort on teaching our personnel the various operations in the agency field—in media, production, television, copy, merchandising—yet we expect a man to absorb by osmosis the very delicate art of fitting these services together in a single plan—the art of making a profit for both client and agency, the art of dealing successfully with client and keeping him on the track.”

BAYARD POPE  
*Vice President*  
*BBDO, New York*

★ ★ ★ ★ ★ ★ ★

walls. I always used to feel a little jealous every time I passed it.

Toward the parkway the neighborhood was a bit rundown, with a sprinkling of old brick and frame houses. The parkway itself was almost bumper-to-bumper on both levels, but I finally angled in behind an old '85 gasoline burner with two date plates, one reading “SATURDAY NIGHT” and the other “2020.” College kids. I rather hoped they'd pass that law about fraudulent and facetious date plates. It wasn't a joking matter.

The office in Port Washington was only a few miles from our house in Locust Valley. At my 200 m.p.h. cruising speed I could theoretically make it in a minute or two. Actually, of course, traffic was almost as bad as it is today and I had to allow almost an hour. You could never count on an average of better than 7 m.p.h.

I set the Buick in Traffic-Automatic and turned on the Proximity Beams that would keep me about fifteen feet behind the next car and in the middle of the lane. I sat back to listen to the radio as the car inched ahead smoothly. Stormy days were always the worst because some of the aircraft people were driving, too. I passed several Plymouth-Stinson convertibles in the opposite lane, their rotor blades folded back and dripping.

I had a horrible feeling that I was going to be late to the office. ★ ★ ★

## UNITED GAS

(Continued from page 43)

Storey, who handles the United account, believes the firm got maximum exposure for its sales messages with the saturation technique.

“Although women do the cooking, ranges represent pretty big cash outlays, and it's the husband who generally gives the go-ahead or veto sign. So we wanted to reach both men and women. To do this, we bought top news and Class 'A' network adjacencies. Since what we were selling, actually, was not a product, but an idea—trade in your old stove for a new one—we wanted people to hear our messages as many times as possible so that the idea would really sink in.”

United Gas averaged about 50 announcements a week on each radio station and about 15 or 20 tv announcements weekly on each tv station it used.

Radio announcements were placed between 6:30 and 8:30 a.m. and from 5:00 to 6:30 p.m. Bozell & Jacobs sought tv adjacencies between 6:00 and 10:00 p.m.

Both the radio and the tv copy was designed to get housewives stove-conscious quickly. Lively Western music, rhymed couplets and clever animation were the window dressing for the few basic sales points delivered by Chuckwagon Charlie and an announcer.

Main theme on both radio and tv was the superiority of automatic gas ranges over electric ranges. Since some people tend to associate electricity with the 20th Century and gas cooking with the 19th, the word “modern” was used frequently in conjunction with “automatic gas ranges.”

Listeners and viewers were told that gas is cheaper than electricity and more dependable. Other copy points: Gas stoves give quicker heat, purchase price is lower, gas ranges are easier to cook on and they waste less heat than electric ranges. All commercials reminded the audience to “look for the dealer who displays the Chuckwagon Charlie emblem.”

A cartoon version of Chuckwagon Charlie demonstrated the advantages of cooking with gas in the tv commercials. The Western theme was carried out on radio through a carnival barker approach, complete with square dance music and a caller. Here's an excerpt from a typical radio message (Chuckwagon Charlie singing, West-

**BMI**

### MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features three complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

**"Milestones" for December:**

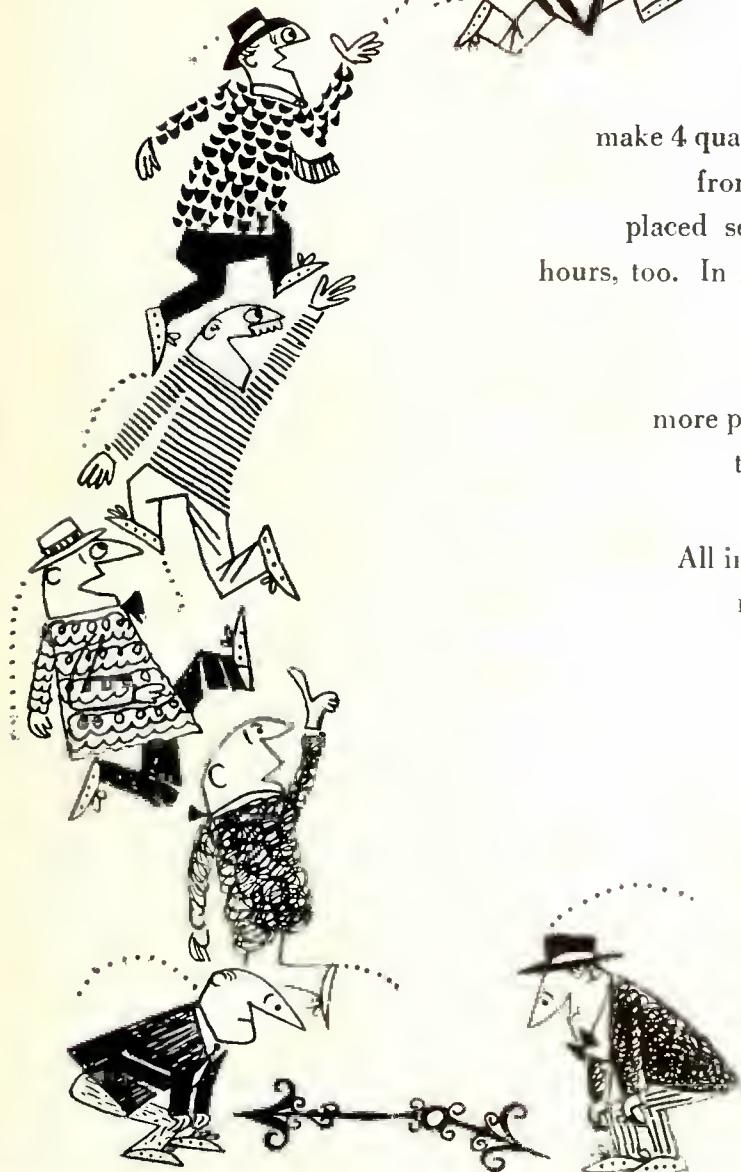
- LATIN AMERICAN CARNIVAL (Dec. 5)
- UNDER THE FIG TREE—Anniversary of Jewish Settlement in U.S.A. (Dec. 12)
- MILESTONES IN MUSIC (Dec. 31)
- YEAR END REVIEW (Dec. 31)

"Milestones" is available for commercial sponsorship—see your local stations for details

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

# the 4 quarter hours

## that got away



Some 15 minutes you can't talk to the  
most people on KOWH.

Hooper's June-September quarter-hour averages  
make 4 quarter hours conspicuous by the absence of KOWH  
from top position. KOWH only tied for first in one,  
placed second in three. But there are other quarter-  
hours, too. In fact, there are 40 daytime quarter hours in all.

36 belong to KOWH. In 18, KOWH talked to  
more people than all the other stations combined. Even  
the 4 that got away show ratings well above 30%.

All in all, KOWH personalities, music, news and ideas  
make it impossible for an advertiser to be given a  
bad time. Talk to the H-R man, or KOWH  
General Manager, Virgil Sharpe.

HOOPER—June through September, 1954  
8 a.m.-6 p.m., Monday through Saturday,  
Omaha, Nebraska

Average share of audience	No. of 1sts (Quarter-hour averages)
KOWH .....	47.3% 36 and 1 tie
Station "A" .....	17.4% 3 and 1 tie
Station "B" .....	10.6% 0
Station "C" .....	9.9% 0
Station "D" .....	7.1% 0
Station "E" .....	6.3% 0



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

WTIX, New Orleans

Represented by  
Adam J. Young, Jr.

WHB, Kansas City

Represented by  
John Blair & Co.

KOWH, Omaha

Represented by  
H-R Reps, Inc.

**KOWH**  
OMAHA

ern music in background):

*At this time, this time of the year,  
It's Old Stove Round-up time to cheer,  
Bout gas ranges modern as can be  
At appliance dealers you better go see.  
I'm Chuckwagon Charlie and it's gas I'm  
selling  
Get a modern gas range at dealers who  
are yelling  
'Bout Old Stove Round-up this time of  
the year  
'Bout modern gas ranges I'm here to  
cheer.  
If your kitchen is your pride and joy  
Listen girl and listen boy  
Plan to go modern  
Go first class.  
Fully automatic go modern go gas!*

The rhymed singing lead-in was followed by straight copy delivered by Charlie and an announcer. Copy emphasized trade-in value of gas ranges and reminded listeners to look for the Chuckwagon Charlie emblem at appliance dealers.

The tv film also made use of a simple theme and straightforward copy to put across the sales message. Sample: A housewife has trouble with an old stove. Chuckwagon Charlie comes to her rescue with a new automatic gas range and her troubles are over.

**Gas vs. electricity:** During the past few years, electric stove sales figures have been moving up fast relative to

gas ranges.

In 1937 there were 15 gas ranges sold for every electric one in the U.S. Last year the ratio was less than two to one—2.5 million gas ranges to 1.3 electric.

The gas range still has a considerable edge over its electric counterpart, however. Today there are more than 32 million gas ranges in American kitchens compared with some 11 million electric ranges. During the past year, however, sales of both varieties have been lagging behind last year's records. This gave United still another sales incentive.

In United's own territory, competition from electric ranges has been considerable in view of the relatively low cost of gas in the area. In Houston in 1947 about 97% of all kitchens used gas. Today it's down to 85%. In Mississippi the gas-cooking homes percentage has dropped from 95% to about 80% in the same seven-year period. And the converts to electricity in Beaumont, Tex., have been even more numerous: from 95% in '47 to 75% cooking with gas today.

**Wooing the dealers:** In addition to the tug-of-war between utilities and appliance concerns for stove customers, there's an equally important battle raging over dealers. Since dealers usually stock both gas and electric ranges, each side aims to get distributors to push its own wares harder.

United officials realized no amount of advertising could guarantee results unless dealers were infected with enthusiasm about the Round-up. An extensive pre-Round-up dealer merchandising campaign was launched, detailing every aspect of the six-week drive and outlining what it meant in terms of bigger sales.

Highlight of the dealer-directed activities was a personal appearance tour by Chuckwagon Charlie. Charlie and troupe—including an entourage of hillbilly musicians—swaggered through 12 cities of the South Texas, Louisiana and Mississippi areas in a two-level bus. Charlie made personal calls on dealers, and in each city they assembled for a jazzed-up version of a sales meeting, beginning with a barbecue dinner. A sample radio commercial was played at the dinner, and after the chairs had been pushed back, dealers were entertained with a 30-minute original play starring Charlie.

The "melodrama," *Charlie Takes*

*Over*, revolves around a big-city gas appliance dealer who doesn't advertise, sell or display his wares properly. His friend Charlie, a chuckwagon cook for a ranch, calls the sales manager of United Gas who loads him down with a complete sales kit and display material. Charlie fixes up the appliance store in a jiffy and dealer friend becomes a whopping success. The skit was written and directed by Ed Cope, Bozell & Jacobs publicity man.

In real life, incidentally, Charlie is Bob Given, a former professional character actor now living in Houston.

Preceding the personal appearance tour, the 1,800 dealers in United's area were hit with a barrage of poster and display material, dealer kits and a special four-page newspaper outlining the Round-up drive and suggesting dramatic window displays. Example: a Western setting complete with corral fence, saddles, bundles of hay and cowboy gear to set off a modern gas range. United also expanded its personal contact program with dealers. Two to four dealer-relations men were added in each division.

Dealer kits included a sales tips booklet, proofs of newspaper mats and pictures available for promotion and a sample Chuckwagon Charlie mask offered as a giveaway.

In addition to promotion material and special meetings, salesmen and dealers were wooed with a special incentive plan involving points and prizes. United awarded appliance men a certain number of points for each dollar of sales, plus a premium of 150 points for either an automatic gas range or a clock-controlled range sale. Dealers exchanged points for prizes at the end of the Round-up. The plan was worked out by Belnap & Thompson, a firm specializing in sales contest and premium prize work.

To stimulate installment-plan sales, United offered to finance such purchases for smaller dealers, since many are unwilling to seek bank financing. United backed these sales provided a 10% cash down payment or an old-stove down payment was made. It kicked off this plan at the beginning of the Round-up drive, plans to continue it indefinitely.

Were United's better dealer relations efforts a success?

"Dealers in our area are showing a lot of real enthusiasm for the first time," says Alex T. Johnson Jr., divi-

## ADVERTISERS

are full of

## THANKSGIVING

for the

### 1-2 sales punch

in WESTERN MONTANA



MISSOULA, MONTANA

**NOW  
100,000  
WATTS  
WHAM-TV**

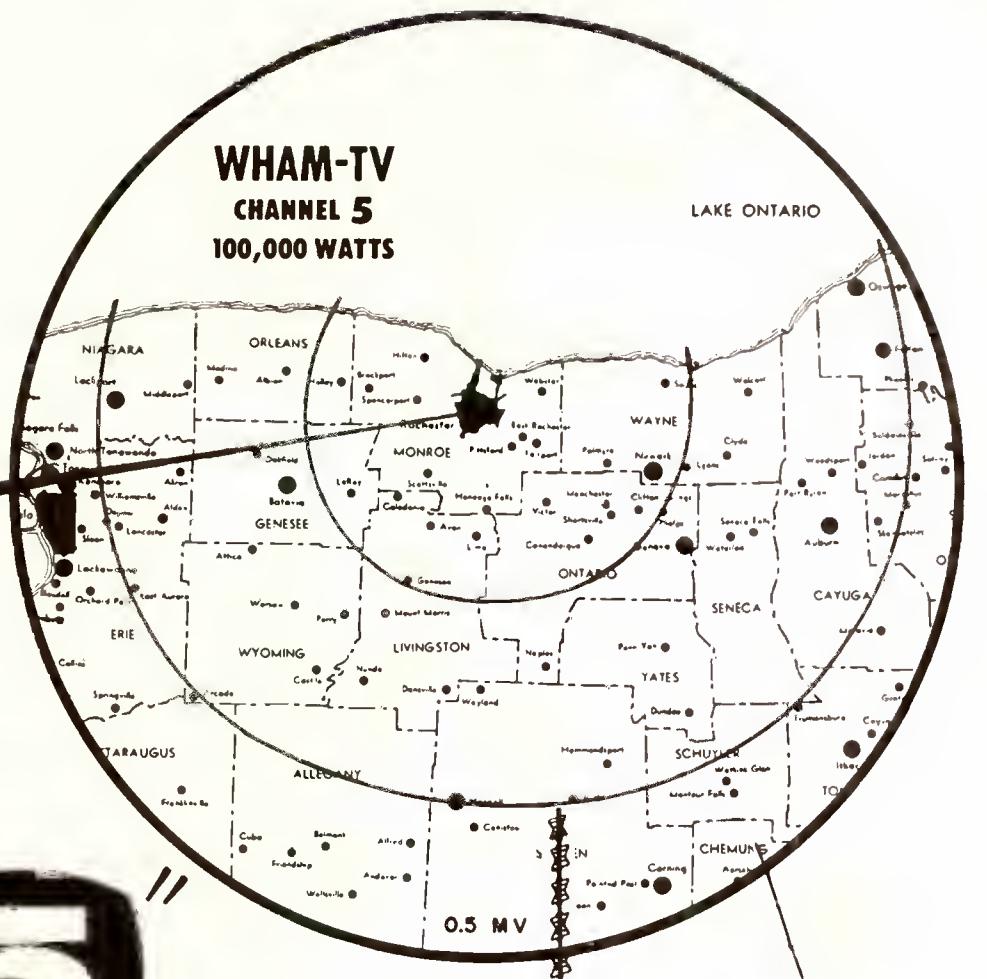
"Take 5"

## **First Station That's Still First in Power and Coverage**

Maximum power to reach 17 rich counties, effective coverage of fringe areas, top NBC programming, and people who know how to sell are what you buy when WHAM-TV sells your product or service.

Reach more homes, more people, more effectively with Rochester's FIRST Station, WHAM-TV.

To stay FIRST, WHAM-TV's new six-bay antenna beams the maximum authorized VHF power to folks living in this billion dollar market.



**WHAM-TV  
CHANNEL 5  
MOST POWERFUL**

**STATION**

Represented by George P. Hollingsberry  
Company

**ROCHESTER, N.Y.'S**

sion sales manager at Jackson, Miss. "I think we've learned the value of that extra bit of planning in stimulating sales. And dealers are much more aware of our advertising than ever before, too."

Kicking off the Round-up was a 90-inch newspaper ad which ran in 130 papers in United's area. Supporting the radio, tv and newspaper campaigns were billboards in the tri-state area.

About 40% of United's total ad budget for 1954-55 has been earmarked for radio and tv. On television, it uses *Amos 'n' Andy*, a CBS TV syndicated show, over KTAG-TV, Lake Charles, La.; KBMT, Beaumont, Tex.; KNOE-TV, Monroe, La. It will sponsor a second tv film show in two cities beginning 26 November: United Tv's *Mayor of the Town* over KPLC-TV, Lake Charles, La., and KTRK, Houston.

Radio has been used only sporadically previous to this fall's Round-up.

Like United Gas, the big electric companies in the Southwest stage annual specially heavy promotion efforts to push "all-electric living." ★★★

## ARF VALIDATION

(Continued from page 34)

many advantages. From a more unselfish point of view, ARF offers a way of making advertising more effective for everybody.

In addition to putting a seal of approval on research projects, ARF is aiding air media and air advertising in two other ways. It offers confidential consultation to stations and networks planning research and turns out its own studies and reports.

The soon-to-be-released report on ratings comes under the latter category. Earlier this year, ARF put out a radio-tv bibliography. Some of the recent reports of a more general nature, such as those on motivation research, are also of interest to radio-tv people.

The cost of these reports is defrayed from subscriber dues, but it is interesting to note that, aside from the four national networks, only one station, WBAY-TV, Green Bay, Wisc., is a member of ARF. Consultation on research is paid for by a medium or media on a per diem basis and validation, which is actually an extension of consultation to cover a research project from beginning to end, is paid for on a contract basis.

NBC TV is among those who recently availed themselves of ARF's help. The network went to ARF for consultation in setting up a sample for its daytime video study.

While ARF validation adds something to the cost of a research project, ARF considers it low when compared with the benefits which result from ARF approval and guarantee of the data published. When the medium has an ARF report, it does not have to waste time proving that the study is "correct." (The four-network BAB study, including validation and printing of the report, cost the underwriters \$80,000.)

To some there appears to be a hidden cost factor involved in validation. The high standards which ARF applies to research may, in some cases, raise the actual cost of the research above what the medium could get by with or has been accustomed to paying for less accurate research.

Another "disadvantage" of ARF-validated research is the amount of time added by the care which goes into planning and executing a study and the fact that ARF groups must meet to thrash out the problems.

To understand how ARF works and what ARF validation involves, here is, briefly, what happened before the set count could be a reality.

1. ARF validation of a radio-tv set count was requested by the four radio networks and BAB. While both radio and tv were involved, the entry of BAB (not an ARF member) into this picture is a reflection of the special interest radio had in proving once and for all what it had been claiming about the size of radio and the dispersion of radio sets.

2. The request had to be approved by the ARF board of directors which is interested in studies "sufficiently broad to be of interest to a wide segment of Foundation subscribers."

3. Following this approval, an administrative committee was set up. According to ARF policy the committee to administer the study must reflect the tripartite (agency-advertiser-medium) nature of ARF. Appointed were CBS Radio's research director, Harper Carraine, chairman and one of those most active in pushing the set count; E. L. Deckinger, vice president in charge of research for Biow; G. S. Brady, research director, General Foods, and Kevin Sweeney, BAB president.

Ex-officio members of the administrative committee were A. W. Lehman, ARF managing director; D. B. Lucas, ARF technical director, and H. C. Barksdale of ARF, committee secretary.

4. Next, the committee met a number of times to pin down the detailed scope and objectives of the study. The appointment of Alfred Politz Research followed and then came the problems of designing the sample.

One of the most important decisions was the definition of "sets in working order." The radio definition was a stringent one, probably the most stringent ever used in a study of this type. Any radio set incapable of reception, even if it was to be repaired immediately, was considered out of order. Even battery sets that were operable but without batteries were considered out of order. In the case of tv, however, if the set could receive sound but no picture or picture but no sound it was considered in working order.

All this work was done under the supervision of the ARF Technical Committee, a tripartite group chaired by Arno Johnson, research chief and vice president at JWT.

5. ARF supervision even extended to the field work, which took place last

**COVERS**

**1/10 NEGRO POPULATION**

**WDIA**

**50,000 WATTS**

broadcasting exclusively to 1,466,618 Negroes—never reached before. Tap Hooper and Pulse rated Station in the Memphis Market!

Write now for "Golden Market" Survey, WDIA, Memphis

Represented by JOHN E. PEARSON CO. DORA-CLAYTON AGENCY, SOUTHEAST



## BIGGEST SWITCH IN TV HISTORY



*Bell System technician stands by to switch Light's Diamond Jubilee program to television's largest single audience.*

It was Sunday, October 24.  
The largest commercial television hook-up in history was only a few seconds away.

At nine o'clock EST the switches were thrown . . . and for two hours the television networks carried Light's Diamond Jubilee program to more people than have ever before watched a single event as it occurred.

This is still another milestone in the development of the Bell System television network that only six years ago consisted of less than 1000 channel miles. Today that network adds up to more than 61,000 channel miles.

The job of building more facilities—and of adapting existing channels to carry color—will continue to keep pace with the television industry's rapidly growing needs.

*Providing transmission channels for intercity television today and tomorrow*



B E L L   T E L E P H O N E   S Y S T E M

May. Four ARF men checked 25 locations from coast to coast and went out with interviewers to make sure the work was proceeding as planned. The places visited by ARF checkers were not divulged beforehand.

6. Because of the huge amount of raw material collected, the choice of material to be tabulated involved further meetings and discussion. The study as published does not contain all the possible breakdowns that can be extracted. Already, additional tabulations have been requested and anyone interested can request further breakdowns, which ARF will provide at cost.

As indicated before, the study confirmed what radiomen have been saying about wide dispersion and deep penetration of radio, the great number of multi-set radio households, the flight of radio from the living room in tv households. But the radiomen also point out the study came up with a detailed picture of this dispersion, which can now be looked at from a number of angles, such as geographic areas, metropolitan and non-metropolitan areas, number of persons in the household, socio-economic status, type of room in which radio sets are most numerous, type of room where radio has the least competition with tv, etc.

As for tv, the expanding medium may rapidly outgrow the ARF study but the patterns of set ownership and location can be studied for indications of what will happen as tv penetration increases. Many of the breakdowns put together in the study are completely new and will undoubtedly be studied closely by advertisers, researchers and market analysts.

Here are some of the highlights of the set count:

- The total number of radio sets associated with U.S. households in May 1954, came to 117,660,000, of which 88,350,000 were household radio sets and 28,810,000 were auto radio sets. The total number of radio sets in working order at the time of interview came to 100,920,000. This does not mean, however, that 16.5 million homes were without radio reception. Because of the multi-set factor, radio reaches 45.020,000 of the 47,560,000 U.S. households. To put it another way, 94.7% of U.S. households had one or more radios in working order. (The study did not cover radios in offices, stores, other public places, hotels, motels, armed forces installations and in non-household vehicles, such as taxis and trucks. Radios in these locations are estimated by the broadcast industry to come

to about 10 million additional sets, making a total of about 111 million "locations.")

- The total number of television sets associated with U.S. households came to 29,260,000. The actual total number of sets in working order was 28,450,000. On the household level, 59.4% of U.S. households or 28,230,000 of them had one or more video sets and 58.1% or 27,600,000 had one or more in working order.

- Two thirds—66.2% to be exact—of all radio U.S. households had more than one radio set working. The actual breakdown by number of sets is as follows: 33.8% had one set, 32.7% had two, 19.0% had three, 8.7% had four, 3.4% had five and 2.4% had six or more. One of the most significant groups of multi-set figures shows to what extent the growth of television has been accompanied by an increase in multi-set radio homes. Among tv households 75.6% had more than one radio set in working order, while among non-tv households the figure was 52.5%. The former group had an average of 2.53 radio sets in working order, while the latter had 1.81 sets.

- The basic auto radio picture was as follows: 53.6% of U.S. households or 25,500,000 million had one or more



"King's Highway" with Rev. NEWSOM

Represented Nationally by

JOSEPH HERSHEY McGILLVRA, INC.  
NEW YORK · CHICAGO · MEMPHIS · LOS ANGELES · SAN FRANCISCO

**NOW** . . . a one way street to  
Mississippi's richest Negro market!



"Sepia Serenade" with CAROLYN

**WOKI**

1000 watts  
1590 kc  
Daytime

top seasoned talent  
with mike-sell for your

client, your products... Mississippi's  
only all-Negro programmed station,  
delivering 45% of the Jackson  
metropolitan market.

Ebony in Jackson, Miss.  
McGILLVRA TELL YOU!

auto radios while 48.7% or 23,180,000 had one or more in working order. One by-product of the study was the disclosure that 73.3% of U.S. households had autos and that the total number of autos of all types used for family transportation was 41,660,000.

• One of the most important charts from the point of view of the radio industry was that showing dispersion of radio sets in tv vs. non-tv households. Here is the picture:

Living room: 20% of all radios in tv households are here; the comparable figure in non-tv households is 35.3%.

Bedroom: 22.4% of all radios in tv households are here; for non-tv households the figure is 19.1%.

Kitchen: tv households, 17.2%; non-tv households, 13.5%.

Dining room: tv households, 4.1%; non-tv households, 5.0%.

Den, study, library: tv households, 1.6%; non-tv households, 1.1%.

Other locations (this includes rumpus rooms, sunporches, bathrooms and locations outside the home, such as garage, barn, open porch, patio, etc.): tv households, 6.8%; non-tv households, 3.8%.

Auto radios: tv households, 27.8%; non-tv households, 22.1%.

Personal portables: 0.1% for both tv and non-tv households.

• The degree of "same room" competition of radios with tv is described as follows by ARF: "Of the 67,870,000 radio sets in tv households, 53,920,000, or about 80%, are not in the "same room" location with the tv set. These 53,920,000 radios plus the 33,050,000 sets associated with 'radio-only' households produce a total of 86,970,000 radios which are not in 'same room' location with television.

• The amount of tv saturation by geographic areas is as follows:

Northeast: 71.6% of homes in this area have one or more tv sets in working order.

North Central: 62.9% have working tv sets in this area.

South: 44.4% have working tv sets.

West: 50.8% have working tv sets.

• Here are breakdowns of tv ownership by household characteristics:

By standard of living:

Upper socio-economic quartile: 72.8% of this group have one or more working tv sets.

Upper middle: 64.5% have working tv sets.

Lower middle: 58.8% have working tv sets.

Lower: 35.9% have tv sets.

By household size:

One-person household: 22.3% of this group have one or more working tv sets.

Two persons: 52.3% have working tv sets.

Three persons: 65.2% have working tv sets.

Four persons: 70.7% have working tv sets.

Five persons: 68.0% have working tv sets.

Six or more: 57.5% have working tv sets. ★ ★ ★

## PUPPET COMMERCIALS

(Continued from page 40)

more than a million dollar tv budget went into the production of new puppet film commercials. Graham persuaded Goebel management to make this relatively heavy investment because of the impression the first Goebel puppet commercials made upon viewers.

Goebel feels that the \$10,000-cost-per-minute puppet commercial has paid out in viewer impact.

"Every week we get letters from viewers about these commercials," Graham told SPONSOR. "We've had let-



### "The FIRST WITH THE MOST!"

That's why WINDY, the guiding spirit of TV in Central Kansas, declares **KTVH** — "The Best in Its Class."

According to WINDY and everyone in the know, "KTVH" was the first television station in Kansas — the first network affiliate in the state — the first TV station in Kansas with network color telecasts — first with a full day of programming — first with remote telecasts."

And there are plenty more reasons why **KTVH** is the "first and last word" in television for Central Kansas.

WINDY says, "Better investigate, today!"

**KTVH**  
WICHITA - HUTCHINSON

VHF  
240,000  
WATTS

CBS BASIC — DUMONT  
Represented Nationally by H-R Representatives, Inc.

CHANNEL  
**12**

KTVH, pioneer station in rich Central Kansas serves more than 14 important communities besides Wichita. Studios and sales offices are located in Wichita (Hotel Lassen) and Hutchinson. Howard O. Peterson, General Manager.



**GOOD . . . advertising**

always pays in the . . . . .

## **RICH, GROWING NORTH CAROLINA MARKET**

**BETTER . . . coverage**

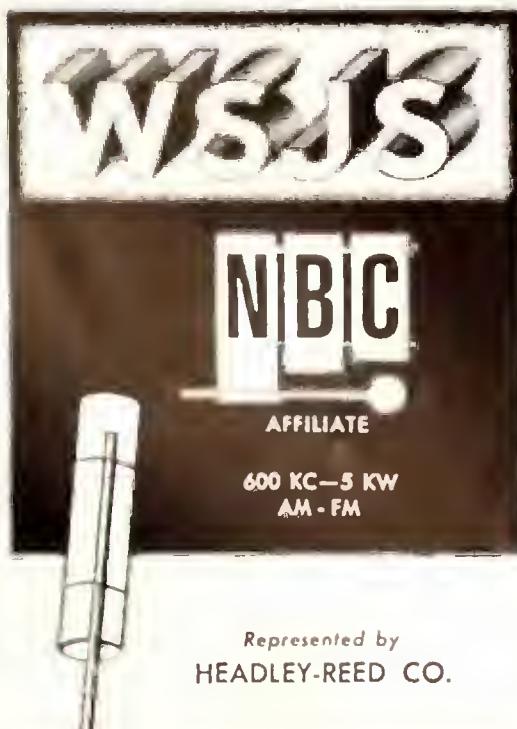
than ever before is yours with

RADIO in the . . . . .

## **15-county Winston-Salem NORTH CAROLINA Market**

**BEST . . . buy morning,**

afternoon and evening is



ters actually thanking us for showing these films."

Part of the reason for this favorable response is the novelty of the technique. People are not yet accustomed to moving puppets as they are to animated cartoons.

"We've found that we got far greater memorability and sponsor identification from these commercials than any we'd used before," Graham continued.

Graham saw puppet films for the first time some three years ago, in New York, when he was looking for an original way to sell Goebel beer. The "Holland" technique of animation introduced by Joop Geesink seemed to fit into Goebel's tv philosophy—"Entertain them and they'll buy your beer." Since Geesink's work was new in this country, Goebel secured a contract giving them exclusive rights to his technique in the beer industry.

Today Graham still feels that puppet commercials suit Goebel ideally for several reasons:

1. Goebel's Brewster trademark appears on most Goebel packaging and in the firm's print advertising. The puppet films are a way of translating this trademark into a tv personality.

2. Puppet films have a novelty appeal. They are not being used extensively on tv, and therefore Goebel was able to establish an identity with the very technique of animated puppets.

3. These commercials combine entertaining and selling, because Brewster, as star of each commercial continuously sells the Goebel trademark.

A few advertisers with personalized trademarks have used their trademark in a similar way in the past. Heinz "57" Varieties, for example, made commercials featuring their Aristocratic Tomato as an animated puppet.

Goebel commercials always open with Brewster's crow and end with him holding up the hollow-stemmed Swedish goblet. Goebel's other national trademark. Between the opening and end of the commercial, Brewster stars in a brief dramatic skit: pitching for a puppet baseball team, or deep-sea diving, or mountain climbing, or traveling in Europe.

Each commercial is accompanied by a musical jingle that talks about Brewster's antics in that particular film and about the popularity of Goebel beer. These jingles are generally rhymed and off-screen voices sing them in a

fast-paced four-quarter beat to folk tunes.

To date, Graham has had 15 or more different 60- and 20-second films produced for Goebel by Transfilm and Joop Geesink. Geesink works in his Dollywood studios in Amsterdam, Holland. Graham, however, supervises the production through Transfilm in New York with Joe Forest, Transfilm's creative director, acting as liaison between the advertiser and Geesink. It usually takes 10 weeks to produce an animated puppet commercial after the storyboard has been completed.

These are the steps Graham goes through in planning a new series of Brewster commercials:

He tells his copy theme to Joe Forest. Forest translates this theme into a rough storyboard which he shows to the client. If the advertiser's happy with these ideas, Forest has an artist make up a more complete storyboard which he sends to Geesink.

"These storyboards are no more detailed than those for commercials using live talent," Forest told SPONSOR. "We don't want to tie Geesink down too much. His animators should have the same freedom in 'directing' the puppets, as a film director has with actors."

In Holland, Geesink sketches his concept of the puppets required by the storyboard and sends these sketches back to New York for approval. Once these sketches are approved, Geesink's staff goes to work.

A puppet animator makes a scale drawing of the figure to be used and shoots it along to a wood carver. The latter makes a head (unless the puppet is to have a plastic head), or feet and hands. These wooden parts are then given to a plastics man who makes a matrix, or cast, of them so that Geesink will have spare parts in case of accident. Next, a colorist paints the parts, a wig-maker produces the hair, seamstresses sew the costumes. Finally, an inner construction specialist puts the various parts together on the twisted aluminum or wire frame.

The puppets usually stand about eight inches tall. Their features are an artistic interpretation of people or animals rather than attempts at photographic reproductions.

The sets, on the other hand, are often faithful imitations of actual places, e.g. the Eiffel Tower in Paris, or a museum. In this way, Geesink

# WERD

ATLANTA'S TOP INDEPENDENT  
MOVES GOODS FAST IN THIS  
\$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive,

loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

# WERD

AMERICA'S FIRST NEGRO-  
OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON  
J. B. BLAYTON, JR., General Manager



feels he's giving the caricature-puppets a realistic frame of reference.

Once the sets are up and properly lit, the animator and his assistant go to work again. The animator puts each puppet into the proper starting position, adjusting their bodies and heads, and then signals to his assistant to shoot the picture. The cameraman uses a regular 35-mm. film camera, but shoots in stop-motion, that is frame-by-frame. If he's working with puppets having wooden heads, the animator takes off their heads whenever the puppet's expression is supposed to change and substitutes the head with the right look. If he's working with plastic puppets, the animator adjusts their features much in the same way that he adjusts their limbs and bodies.

The stop-motion technique, however, is the most time-consuming and costly part of the job. Each particular frame must be positioned before it is photographed. Since there are 14 frames to each foot of film and 90 feet to a 60-second commercial, the animator and his assistant must take 1260 different exposures, assuming a perfect run-through.

The cost of the Geesink commercials is equal to the cost of most good full cartoon animation, that is \$100 to \$110 per foot, or \$9,000 to \$10,000 for a 60-second commercial. This cost maintains if the advertiser uses from one to four puppets. If his storyboard requires more, the cost rises not only because of the expense of producing the puppets (\$100 each), but because of the extra animation work involved.

The soundtrack is a separate component of these commercials. It's usually taped in the U.S., then sent to Geesink to incorporate into the films. SAG reuse payments apply, of course, only to the off-screen voices. The puppet films themselves apply, of course, only to the off-screen voices. The puppet films themselves fall under the same regulations as animated cartoons.

Essentially, the Brewster commercials fall into three categories: (1) tie-in with major sports Goebel sponsors; (2) dramatic take-off on a famous personality or event, e.g. Hopalong Brewster; (3) illustrations of a current campaign theme, e.g. the endorsement of Goebel by leading European brewers. This campaign is starting this month.

Goebel rotates these Brewster commercials in its 12 tv markets throughout the year. For example, Brewster's baseball adventures are shown during Goebel-sponsored baseball games; his football adventures, during Goebel football telecasts.

In each one of its tv markets, Goebel has tried to become identified with the most popular ball club in the area. Recently these have included the Detroit Tigers, Detroit Lions, San Francisco Forty-Niners, Los Angeles Rams, Chicago White Sox and Chicago Cubs.

Anderson, Goebel's president, set the pattern for Goebel's air media buys some 13 years ago. Formerly a college sports celebrity, he continued to be a sports fan long after his graduation. In the Forties, he became president of the Detroit Lions. He helped develop the team to world championship level, thus building up a valuable radio-tv property for Goebel.

As long ago as 1941 he decided that major sports events attract the type of audience that appreciates a bottle of Goebel beer. That year he bought the broadcast rights of the Detroit Tigers, a Midwestern pro baseball team, and Goebel began sponsoring their games over radio stations

throughout its distribution area—Michigan and northern Ohio. A few years later Anderson acquired the radio and tv rights of the Detroit Lions, and Goebel began to build a reputation for coverage of major regional sports events.

Typical of the firm's tv sports coverage was Goebel's schedule during July and August 1954. During the baseball season, Goebel sponsored 60-to 90-minute baseball games over WWTW, Cadillac, Mich.; WJBK-TV, Detroit; WKZO-TV, Kalamazoo, Mich. In Detroit Goebel also sponsored the races at Hazel Park and the Wolverine Races once a week over WWJ-TV.

For non-sporting audiences, Goebel sponsored *Duffy's Tavern* once weekly on KPIX, San Francisco; WHBF-TV, Rock Island, Ill.; WKJG-TV, Fort Wayne; WWTW, Cadillac; WSPD-TV, Toledo.

The firm also had three or more nighttime announcements weekly on KGMB-TV and KONA, Honolulu; WDSU-TV, New Orleans; WWJ-TV, Detroit; WOOD-TV, Grand Rapids, Mich.; WSPD-TV, Toledo.

At the same time, Goebel used Goebel's 42-station baseball and football radio network in its Michigan and Ohio home area to broadcast two-and-a-half hours of baseball games daily. Currently, Goebel has tv football cov-

★ ★ ★ ★ ★ ★ ★ ★  
"We are working steadily as an industry to improve programming... In resisting control from any outside force, we believe we are engaged in the policy that is consistent with the freedom that was established with such wisdom by those who wrote the Bill of Rights and the Constitution." HAROLD E. FELLOWS  
*President, MARTB, Washington, D.C.*

★ ★ ★ ★ ★ ★ ★ ★  
erage in California, Louisiana, Ohio, Indiana, Illinois, Michigan and New York; radio football coverage in 15 states and Hawaii.

In major radio markets where Goebel doesn't sponsor sports events, the brewer uses saturation announcement schedules of as many as 100 announcements a week. Currently, Goebel is on 100 radio stations with either announcements or sports coverage.

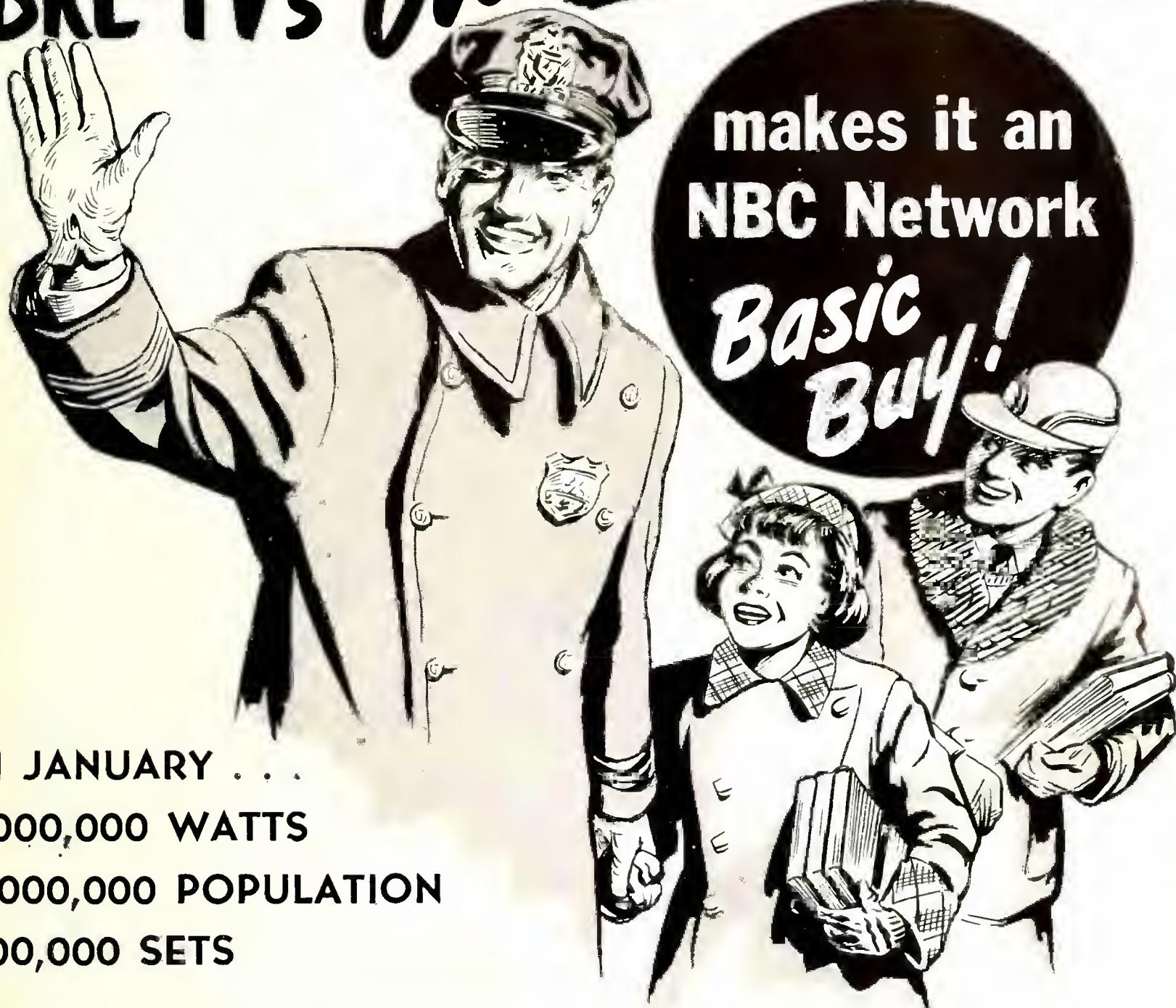
Anderson feels that the firm's advertising has boosted sales measurably. He points to two recent years as one proof: In 1953 the firm's sales were \$43.8 million against \$39.7 million in 1952. Today Goebel ranks 12th in the nation's brewing industry, first in its Michigan home-market. ★ ★ ★

**Tillie Vision**  
IN THE LAND OF  
*M*  
**MILK AND HONEY**



100,000  
Channel 2  
**DAY**  
INTERCONNECTED CBS, ABC,  
DUMONT, 55 COUNTIES  
Haydn R. Evans, G. Mgr. WEED-TV

# WBRE-TV's Overwhelming Influence



IN JANUARY . . .  
1,000,000 WATTS  
2,000,000 POPULATION  
200,000 SETS

America's Finest network is composed of radio and television stations throughout the country whose audience acceptance in their respective service areas is particularly outstanding.

This overwhelming influence is like the protective arm of the law which guards time buyers and their clients against advertising accidents.

We are proud of our 30 years in radio and television,

and we are happy to announce that on January 1, 1955, WBRE-TV (in only 24-months of operation) will be a member of the Basic NBC-TV Network.

*Engineering know-how! The best quality picture!  
Complete schedule of NBC shows! Outstanding  
local productions! A news service which covers the  
Northeastern quarter of the state! RCA-NBC  
Color! Power! Coverage! Population!  
Audience! Results! That's . . . . .*

**WBRE-TV Ch. 28** Wilkes-Barre, Pa.  
N B C

National Representative The Headley-Reed Co.

## TV DICTIONARY

(Continued from page 45)

**SPlicer** A machine for more or less automatically effecting the operations needed to splice two lengths of film. All practical splicers are at present confined to making lap splices and none is fully automatic. Splicers are often classed as hot or cold, according to whether heat is or is not applied to the film joint to hasten the drying of the cement.

**Hand Splicer** A splicer in which the motions required in splicing are effected exclusively by the operator's hands.

**Machine Splicer** A splicer in which the motions required in splicing are effected by the operator's hands and feet.

**SPLIT FOCUS** Adjusting the focus of tv camera midway between two subjects when one is in foreground and other in the rear. Usually done in two-shots to give both subjects equal dramatic value. One use of contrasting lighting also helps create the desired effect.

**SPLIT REELS** Standard reels having one removable side, so that a core may be mounted on the spindle and wound film taken off at will and transferred to a flange or a can without having to undergo rewinding.

**SPLIT-SCREEN PROCESS** Also called split frame. Process used in making a shot of an actor playing a dual role. In films the shot is made in two phases. In the first, part of the frame area is masked, the actor playing his first role in such a position as to register on the exposed portion of the film. In the second, exactly this exposed part is masked and the actor plays his second role so as to register in the remaining portion, now exposed. The two combined give the desired effect. In tv this effect is usually accomplished with the aid of superimpositions, dissolves, overlaps and mirrors.

**S.I. or SPONSOR IDENTIFICATION** Also sponsor identification index (S.P.I.). Percentage of regular and/or irregular viewers of a tv show or personality who can identify the name of the sponsor or are familiar with specific data about the product advertised on tv.

**SPOOL** A hollow plastic or tin cylinder on which film is wound.

**SPOTLIGHT** Lamp capable of projecting narrow beam of bright light onto a small area, used in high lighting. (See Lighting.)

**SPOTTING** The process whereby the location of individual words or modulations on a sound track can be accurately determined. This is accomplished with a sound moviola.

**SPREAD** (1) An elastic period of time that allows for any increase in the pace of a tv performance. For example, if a half-hour, or to be specific a 29-minute, 30-second show timed 29:10 on the dress rehearsal, the 20 seconds' difference is the spread. (2) To stretch any part of a broadcast for the purpose of filling the full allotted time of the program.

**SPROCKET HOLE** Small hole punched at regular intervals along film to engage with the sprocket teeth in camera, projector.

**STAGE DIRECTIONS** Indications in the script of movements, crossings and other actions required of an actor. Stage right and stage left are given in terms of an actor's right or left when facing the audience or camera. Downstage means towards the footlights or camera and upstage is away. Center stage is the center of the playing area. (See Sign Language for tv.)

**STAGE SPACING** Referring to correct distance between talent and props when they appear in act and on camera.

**STAGING COORDINATOR** (1) Supervisor of production facilities on individual program. (2) In charge of construction, transfer and assembly of settings and all mechanical and physical materials. (3) Is directly responsible for operation of carpentry and property personnel. (4) Has responsi-

bilities comparable to those of the stage manager in the theatre with regard to all aspects of the program with the exception of talent.

**STAGING DIRECTOR** Puts movement into uninteresting tv shows; streamlines action.

**STAGING PLAN or BLOCKING** A scaled print or plan of the studio or stage floor upon which are recorded the location of walls, settings, doorways, furniture, sound effects, orchestra, the disposition of various properties and working areas. The staging plan is a prerequisite to all developments, scenic execution, set dressings and camera movement planning and is used by the director to plot physical action and business prior to rehearsals in the actual setting.

**STAND BY** Cut to talent, cast or crew that tv program is about to go on the air. Also substitute tv show, whether dramatic, musical or commentary, which is relied upon in an emergency, when allotted time for show already on air has not been filled.

**STAND BY or SAFETY** A second tv film or recording (original), usually made simultaneously with original. To be used for duplication should original be lost, damaged.

**STAND-IN** An understudy; one who resembles the star and may be used in his place.

**STAR** Actor or actress whose appearance in the principal tv role may be regarded as one of the main requisites for the show's success.

**STAR MAKER** Also called string bean. Long, thin, small RCA mike.

**STARCH IMMEDIATE RECALL** A research term used by Daniel Starch and Staff for their technique of interviewing program viewers by telephone, immediately after program leaves the air, to question viewers regarding commercials. Immediate Reaction is same technique applied to program reaction.

**STATION BREAK** (1) Interval between programs, usually at  $\frac{1}{4}$ ,  $\frac{1}{2}$  or  $\frac{3}{4}$  of an hour. (2) A cue given by a station originating a program to network stations signaling that it is time for individual stations to identify themselves to local audience.

**STATION-PRODUCED PROGRAM** A program in which the station has hired the talent and created the show. The program is purchased by the client and or agency in toto. The client may request changes, which may or may not be made at the discretion of the station.

**STATION REP** An organization or individual acting on a percentage basis to sell a station's time to sponsors.

**(Dictionary continues next issue)**

If you use TV film you need BONDED TV film service!

Saves You Money, Worry and Mistakes!

COMPLETE TV FILM SERVICE FOR PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing, Scheduling, Print Control Records • Examination, Repair, Cleaning, Report on Print Condition • Storage Supplies, Equipment

**BONDED**

TV FILM SERVICE

LOS ANGELES • NEW YORK

904 N. La Cienega 630 Ninth Ave.

BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY... Because It's More Efficient!



## What can you do with \$138?

Yessir, for \$138 you could buy your wife *several* cute hats. Or get some new golf clubs for yourself. Or buy some mighty fine records for your Hi Fi library.

But if it's advertising values you're looking for —



## ON WOAY, \$138 will buy 26 1-min. spots!

WOAY, Oak Hill, is West Virginia's second most powerful station.

WOAY covers 21 West Virginia counties.

WOAY delivers a total Nielsen audience of 102,200 radio homes — an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details.

# WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager  
10,000 Watts AM—20,000 Watts FM

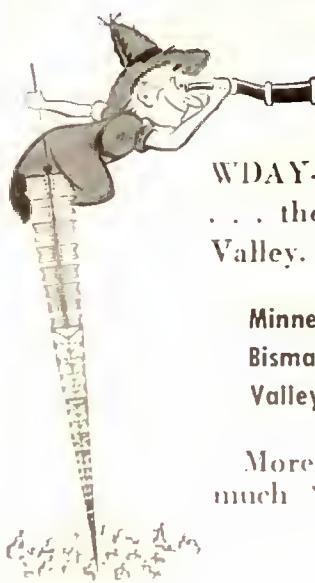
WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	% *	NCS Circ.	% *	NCS Circ.	% *
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

\* = % of Radio Homes in Area



## "WE GOT THE RED RIVER VALLEY ALL TO OURSELVES!"



WDAY-TV is the *only* TV station in Fargo . . . the *only* TV station in the Red River Valley. Our nearest "competitors" are:

Minneapolis-St. Paul . . . . . more than 200 miles  
 Bismarck, N. D. . . . . more than 185 miles  
 Valley City, N. D. . . . . more than 50 miles

More than that, we don't think we'd have much "competition", even if there were

three or four other stations right in our own county. WDAY has been the big attraction around here for over 30 years. In TV, we now have 57 popular local programs . . . 60 of the best shows from NBC, CBS and ABC . . . more "know-how" than you can shake a stick at (or a tower)!

Ask Free & Peters for the overwhelming facts!

# WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC., Exclusive National Representatives

## THE SPECTACULARS

(Continued from page 31)

matically guarantee a great audience.

3 It may be that just as Broadway shows have a naturally limited audience, so do the spectaculars which are so similar to them. In other words, it may be that the musical extravaganza, by its very nature, is not likely to have an inherent mass appeal.

Whatever the reasons, the audience-pull of the shows has proved disappointing to NBC, and the network is determined to lick the problem. Bigger, better and more effective promotion is part of the answer, and NBC is moving ahead in that area.

Ultimately, however, the effectiveness of any promotion is limited by the character and quality of the product exploited. Behind the flow of words and pictures viewers must sense something they will enjoy watching on the tv screen. Even if promotion succeeds in getting the audience to tune in, unless the program provides satisfactions, the audience will have a tendency to go back to the personalities and content it has become accustomed to on competing shows.

This seems to be the true lesson of the rating story. By and large, the half hour Trendex ratings show the spectaculars either losing their audience as they progressed, or barely holding their own. In only one case was there any sizeable audience gain, during the second half of the first *Shower of Stars* program on CBS TV, which starred Betty Grable, Harry James and Mario Lanza—the rating went from 25.8 to 30.

In some cases the audience loss was enough to ruin any sponsor's indigestion. The last half hour of *Satins and Spurs* dropped from 19.7 to 14.9, according to Trendex. The corresponding period of the *Sunday in Town* show was rated 12.5, a drop from the first half hour's 18.4. The second half of the competing *Toast of the Town* hit 47.5. Research experts, incidentally, have assured SPONSOR that the 9-city Nielsen average-per-minute ratings generally tend to corroborate the viewing patterns revealed by Trendex, although individual variations do occur and the Nielsen figures tend to be higher.

Directly concerned here is Hazel Bishop's Raymond Spector, for he sponsors the second half of the Sunday night show. If the show is inade-

quate, it is his product which takes the worst beating. On *Satins and Spurs* the Hazel Bishop half received a Nielsen cumulative six-minute rating of 28.1, a drop of more than three and a half points from the preceding Sunbeam half. The Nielsen national average per minute figures showed the Sunbeam half at 25.1, the Hazel Bishop half at 21.7. In other words, no matter what figures one examined, the audience-drop off is revealed. Why?

In Spector's view the basic trouble lies in over-emphasis of the "spec-

tacular" at the expense of "heart." There has been, he believes, too much concentration on bigness, extravaganza, too little on the traditional elements of good showmanship or on the values inherent in the "intimate" qualities of television.

Furthermore, he feels it a mistake to try deliberately to elevate the taste of the audience. To attract a mass audience, which a mass-product advertiser must do, he believes, you must give people what they want. An 18-minute ballet, for example, may be a

## RADIO DEAD?

**Not in Spokane  
If you use KXLY!**

**SALES INCREASES 25% to 89%**

Hunt Foods, Inc. with their inimitable Peggy King commercials and KXLY's big PARADE OF PRODUCTS (FREE to qualified advertisers) score ANOTHER merchandising success.

**HUNT FOODS,  
INC.**

(Excerpt from letter) ". . . . a survey of the markets which featured Hunt's Tomato Sauce during the "Parade of Products" indicated that movement of this product increased from as much as 25% to 89% in various stores. Each of the stores prominently displayed Hunt's Tomato Sauce and most of them featured the product in their regular newspaper ads."

(signed) Hy Freedman  
HUNT FOODS, INC.

★ ★ ★

Available at a discount when purchased in conjunction with other XL stations.

**Radio  
920 KC KXLY Spokane  
Washington**

*Richard E. Jones—Vice Pres. & Gen. Mgr.  
Rep.-Avery-Knodel (NAT.)—Moore & Lund (Seattle & Portland)*

noteworthy contribution to cultural enlightenment, but it is almost guaranteed to chase your audience to Ed Sullivan. And this seems to be what happened to the last half hour of *Sunday in Town*, which featured a ballet.

Spector is not alone among the sponsors in singling out the ballet as a horrid example of tv showmanship, and Pat Weaver seemed willing to live with the verdict in his conversation with SPONSOR. But he did not go along with Spector on the question of program level. He strongly defended the effort to combine broad mass appeal with taste and intelligence. He cited the image of the pyramid, which has a broad base and tapers to a pinnacle. It is possible, he declared, to devise programs so conceived that they appeal to both the broad-based mass and the select few at the top.

An example he brought to mind was that of Fred Allen's old radio show, which could be enjoyed on different levels. Weaver is convinced the same thing is possible with the spectaculars.

Another of Spector's criticisms which Weaver does not accept is aimed at the original musical comedy show.

Spector feels a one-shot has little chance of success, for in contrast with a Broadway musical, there is no opportunity to build audience acquaintanceship with the score either through advance releases or performance buildup. Weaver rejects this view. He told SPONSOR that NBC intended to continue with originals, but would try to duplicate to some degree the Broadway buildup technique. Tunes might be released about eight weeks ahead of the show, and plugged, so that they could work for the program; this, however, is cumbersome to work out, he said, because of the nature of the music business. On the show itself fewer numbers will be used, and they will be reprised and staged more in accordance with Broadway experience. In this way, it is hoped, the musicals will not come into the living room completely cold, but will bring with them the warmth attendant upon recognition and familiarity.

The 7 November show appeared to follow some of Spector's prescriptions. It was a revue, rather than a book show, and the numbers were all tried and true. Frank Sinatra's musical album sequence from Hollywood had the elements of simplicity and directness, as well as the heart-appeal of the little girl bit. Yet the rating story of this swiftly moving show was no better than the others as far as Trendex was concerned.

Weaver appeared willing to accept at least some part of Spector's view that the time of the program could be limited to an hour. As Spector put it, the hour-and-a-half length is too long to fill with top-quality material consistently. Padding and dull stretches are almost inevitable. If the dead wood of the first two shows had been cut out, and the length limited to an hour, he told a press conference, the resulting shows would have been great. He definitely wants to limit the program to that length.

Weaver agreed that for Sunday night an hour length might have merit. There is a sharp rise in sets-in-use at 8:00 p.m., and the 7:30 p.m. opening, which becomes much earlier as the cable goes west, might not be working to the benefit of the spectaculars. But he feels each show should be considered individually.

As far as Saturday and Monday nights were concerned, Weaver argued strongly the necessity of the hour-and-a-half length. Reactions to these pro-

grams, as revealed at the agencies, do not indicate that clients disagree.

Among the points that Spector has raised publicly is that of color. He feels that too much attention has been paid to it, not enough to black-and-white. While clients do appreciate the excitement of color, they are not happy about the fact that there are so few color sets.

Some critics say that the shows have been geared to display color attractively, and that black-and-white showmanship has suffered as a result. SPONSOR found a number of contrary views, as well.

What it seems to boil down to is that NBC is still convinced of the merits of the spectaculars. It intends to put money and its best efforts into making them better and more popular. (Weaver stated NBC has gone over the budget on spectaculars and will continue to do so when necessary.) The clients are willing to go along even where unhappy about the ratings, largely because of confidence in Weaver and the natural desire to prove their judgment sound. As one summed it up for SPONSOR: "We are not thrilled by what has happened. But we are not ready to throw in the sponge yet."

Even the spectaculars' severest critics among the clients, Raymond Spector, has taken the long view. "I admire and like Pat Weaver," he told SPONSOR, "and have great confidence in his ability along with the creative people of NBC. I still believe that these shows can be made to pay off."

So far we have been reviewing the spectaculars only from the limited standpoint of ratings. But the ratings are only part of the story, even if they have received the most publicity. As any advertiser knows, you buy more than size of audience with a television show. You may, in fact, not be concerned by a low rating if your show produces other, and equally vital results.

What has been overlooked in much of the trade discussion are the plus values accruing to the super-show. The moment you look at the spectaculars from an over-all marketing standpoint, say admen, the picture changes and the ratings become not quite as significant as at first glance. This is true of all the clients concerned with one exception, Hazel Bishop. And when you examine the marketing problems of the various sponsors of the

What About YOUR PRODUCT  
in the

## BILLION \$ SAN DIEGO MARKET?

The Story of these products is  
being told on XETV Channel 6:

Ammident  
Kellogg's Cereals  
Nabisco Shredded Wheat  
Carnation Corn Flakes  
Dodge  
Ford  
Pan-American Airlines  
Lucky Lager Beer  
7-UP  
Kool Cigarettes  
Folgers Coffee  
Listerine  
Pontiac  
Mobilgas

... and look who moved to XETV  
November 1—  
My Favorite Story (Olympia Beer)  
The Cisco Kid (Webers Bread)

**X E T V**  
San Diego, California  
Represented by  
**WEED TELEVISION**

speetaculars, it becomes apparent why the one most directly concerned with ratings should be Hazel Bishop: this company is more likely to be dissatisfied with less than top ratings than any of the others because of its marketing setup.

At a press conference, Raymond Spector stated that he didn't need ratings to tell when he had a good show on his hands. He has quite reliable indicators, particularly the effect on the market place. Elaborating these points in an interview with SPONSOR, Spector pointed to the absence of dealers and distributors as major factors in his marketing picture. As soon as the consumer buys as a result of a campaign, the effect is felt in re-orders within a very short time. Thus, Hazel Bishop can assess the effectiveness of a tv show within three days after it has been telecast, says Spector.

The speetaculars simply failed to make any dent in the market. This, to Hazel Bishop, is of more significance than ratings, particularly in the light of the proven ability of the company's *This is Your Life* show on NBC to

move products almost immediately.

Clearly, what such an advertiser looks for basically is a maximum audience at a good price. Subsidiary values are not as important to a client who operates on the principle that advertising must pay its way immediately.

The case is quite different with Hazel Bishop's co-sponsor, Sunbeam. Advertising manager A. E. Widdifield described his company's distribution pattern as ultimately depending on some 200,000 dealers. "The speetaculars," he told SPONSOR, "represented something new, sensational, something that could be used to excite the trade and sales force, make a positive and unusual impact." This is important to Sunbeam because it takes dealer cooperation to make its big Christmas and seasonal "gift buying occasions" pay off.

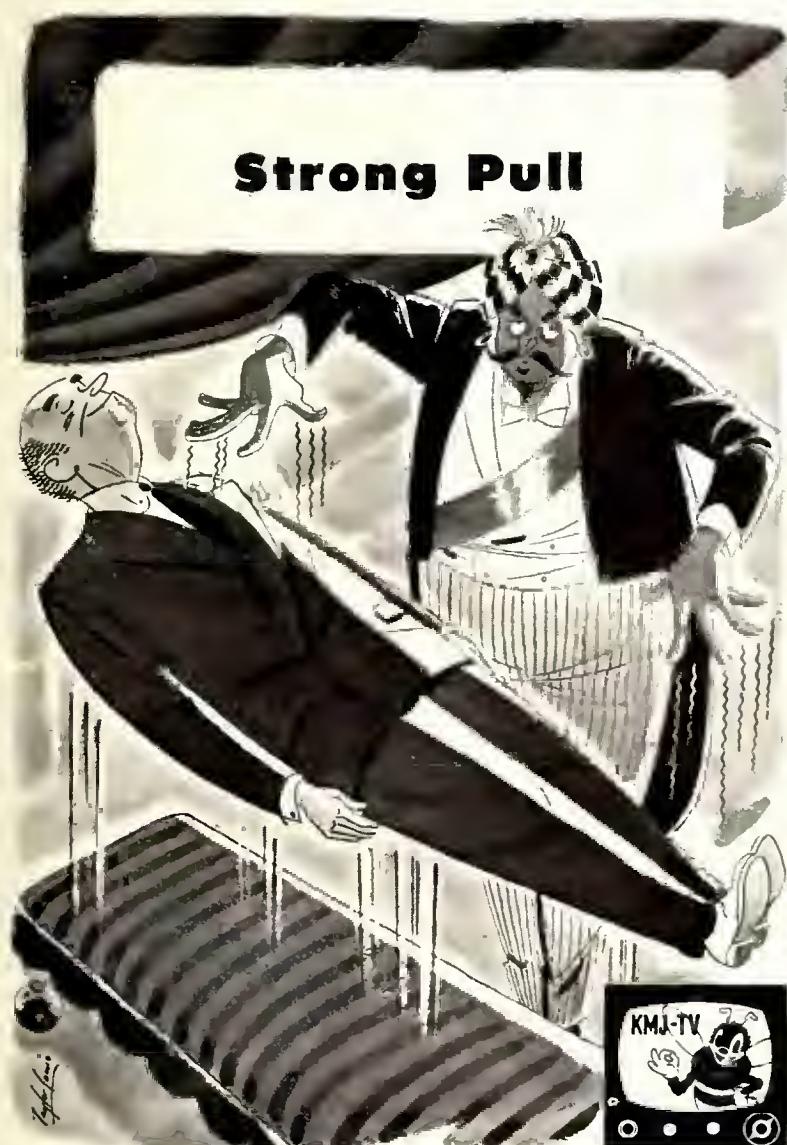
It is, incidentally, because Sunbeam products are largely purchased on gift buying occasions, that the company will be unable to evaluate sales effectiveness of the speetaculars until after the Christmas buying spree has spent itself. And even then, according to Widdifield, it will be difficult to de-

termine precisely the sales power of the big shows. In Sunbeam's case, the product is not usually bought quickly or on the spur of the moment.

How important the dealer aspect of the speetaculars is was evident from the heavy merchandising conducted by Sunbeam. The merchandising possibilities of the speetaculars, in fact, seem to be at least as important in the clients eyes as their immediate advertising impact.

Even an advertiser yet to appear on the air, Reynolds Metals, although not happy with the rating results obtained so far on Sunday night—Reynolds goes into the Sunday period for the 5 December show along with two later ones—is quite happy about the merchandising possibilities. Ad manager Jack Boyle told SPONSOR: "To us December 5 offers the biggest opportunity to merchandise." Boyle was happy about the merchandising opportunity afforded by color. He hopes to be able to bring the trade and salesmen into the studios to watch the show.

Boyle, incidentally, is not only disappointed in the ratings achieved so far, but differs with NBC on a number



...keeps viewers tuned to

# KMJ-TV

FRESNO • CHANNEL 24

the FIRST TV station in  
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station.\* *KMJ-TV is your best buy in the Valley.*

*Paul H. Raymer, National Representative*

\*KMJ-TV carries 24 out of the 25 top-rated nighttime programs, 6 out of the 10 top-rated daytime shows in the Fresno area. (March 1954 ARB report)

of points, among them the name "spectacular" itself. To him, Boyle stated, the Edison Light program was a true spectacular. On the whole he finds himself preferring something like Spectator's "feature presentation". At the same time, Boyle points out, Reynolds fully appreciates how anxious NBC is to make these shows successful, and is therefore taking a cooperative, rather than a critical attitude. An open mind is being kept on format questions. Up to the moment of his conversation with SPONSOR, no word had arrived on detailed plans for the 5 December show. But he hoped, said Boyle, that the December show would do better than the previous programs.

Right down the line SPONSOR found the merchandising story to be the big one. The dealer interest in RCA and Westinghouse shows, for example, is obvious. RCA sponsors the Monday night spectacular on NBC along with Ford, both being represented by Kenyon and Eckhardt, while Westinghouse sponsors *Best of Broadway* on CBS. The interest of RCA in the color impact of the big shows is obvious: Westinghouse, too, has much to gain as a major color set producer. Both got dealer parties going in many cities to see their shows.

James Gillis, Westinghouse account executive at McCann-Erickson, reported that the first Westinghouse show had reached about 53 markets in color; dealer parties were held in about 35 markets. The dealers, Gillis told SPONSOR, were delighted by the color performances of *The Royal Family* and *The Man Who Came to Dinner*. Westinghouse was pleased, too, not only with the color impact but with actual sales results. They were comparable, he reported, with those obtained via the Westinghouse standby *Studio One*.

Ford, Chrysler and Oldsmobile were reported equally pleased with dealer impact of their shows. To check first hand, SPONSOR visited Oldsmobile dealers who had gathered for a trade show in New York's Mark Hellinger Theater. Random interviews turned up enthusiastic comments. Although some

of the dealers had aesthetic criticisms to level at the first show in particular, *Lady in the Dark*, they were unanimous in praising the spectaculars as such. A number singled them out as Oldsmobile's outstanding promotion; all wanted more. Typical dealer comments: "I think they're wonderful." . . . "I can't see how they can miss." . . . "The best Oldsmobile promotional job I've seen." . . . "Terrific, I'd like to get more of them."

In this connection a research man reminded SPONSOR of the early days of TV when a big account splurged heavily for a show in the new medium. When criticized for spending so much money for coverage of so few TV sets, the client replied that about 60% of his sales were made by the dealer on the floor. As far as he was concerned, he didn't care if no consumer ever saw the show, just as long as he could carry the good word about the program to the dealers! The spectacular clients do, of course care about reaching the consumer directly, but to a very great extent the spectacular is a dealer show.

Enough has been said to show that ratings and cost-per-1,000 are in themselves insufficient to account for the hold of the spectaculars on the clients. The remaining reasons why there is more positive feeling about the shows than realized heretofore go to the heart of the question of the concept of the spectacular itself. Has the spectacular proved sound, or is it a failure? Will it remain as a permanent feature of the medium, or is it fated only to shine briefly and then disappear? Or will it be transformed into a paler image of itself and live on in some more modest form?

First, let us recall some part of the aim of this ambitious attempt; NBC sought with it "to return to television the excitement and thrills which are inherent in it." The client presentation predicted: ". . . they are destined to become national conversation pieces." If huge ratings have not been garnered, the intangible plus of engendered excitement has impressed many advertising men. Here are some ad agency comments:

Frank Eagen, manager of the New York office of D. P. Brother, which handles the Oldsmobile account: "We are tremendously pleased. The programs have reached out and created much publicity. They have proved very merchandisable."

A Kenyon and Eckhardt spokesman on the Ford, RCA Monday night program: "Despite a weak cost-per-1,000, the clients are enthusiastic. There is the excitement of being associated with a new venture, much public talk, many press reviews, all of which represent a big plus. Each show, remember, gets talked about separately. There is much more excitement than in past years."

Welles Spence, McCann-Erickson account man on Chrysler, which sponsors *Shower of Stars* on CBS: "Two shows are not enough to judge by in any final way. But they have proved exciting, interesting, new, and have been news. A generally favorable excitement has been aroused. And they are prestige builders."

Al Scalpone, V.P. in charge of TV at the same agency: "The spectaculars have extra values that cannot be measured, publicity and merchandise-wise. There was a tremendous press on both accounts, excitement and anticipation about the new cars, press articles, column mentions, and so forth. The commercial impact is much greater than usual. There is an aura for selling created which is absent from the ordinary show. There is a 'quality' feeling, a lustre to the show that rubs off on the product. And the dealer enthusiasm is great."

The second exciting feature, as far as clients and agencies are concerned, is color. Once they see their commercials in color, admen appear to be fascinated. All reports to SPONSOR on this subject were glowing. For example, Elliot Saunders, director of the New York office of Perrin-Paus, which handles Sunbeam, talked of the Sunbeam color commercials in the tones of an awe-struck discoverer of a new world.

There are, in short, a number of values inherent in the concept of the spectaculars, which, in the opinion of clients and agencies, must be taken into account in any evaluation. Yet are they enough to justify spectaculars if the ratings do not go up? Of course, no one knows now whether they will ever soar to the heights envisioned at the start. If they do, all this will become academic. But in the opinion of more than a few, not always disinterested observers, the spectaculars have a tough road to follow because of their very nature.

Listen to ABC's Robert Weitman, for example. "What is a spectacular anyway?" he asks. "Is it just a great many

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TO SELL THE NASHVILLE  
NEGRO MARKET

names put together for variety or a play? If so, how do you follow the top names? What do you do for an encore?" Weitman compared the medium to a movie theatre that runs the two greatest films of the year on a double bill and sends the customer home with a bag of food and two dollars. "You'd be crazy not to buy," Weitman told SPONSOR. "But how do we get you back into the theatre the rest of the week? How do you follow a Night of Stars with ordinary attractions?"

Others have made the same point. A number have wondered where the idea of the spectacular begins and ends. At least two clients, SPONSOR learned, are concerned lest there be so many extra-special shows that the audience takes them for granted, and more have told SPONSOR they are unhappy with the term "spectacular" itself. Raymond Spector has suggested the term "Feature Presentation" as more appropriate and more readily realizable in accomplishment. He has backing for this view among the others.

NBC's president, however, is convinced that the spectacular is here to stay. In the face of criticism, he stands firm in his conviction that, given sufficient backing and thought, the spectaculars will come through.

Weaver has enough faith in his brainchild to hope that individual programs may even turn into Broadway or filmland successes. He emphasized the individual character of the shows. Each one is handled as a unique project, with no relation to preceding or following shows; this is one of the great advantages of the spectacular, that each one becomes an opening night, and is publicized heavily as such.

Under such a concept, Weaver warns, it is folly to expect every show to be a hit. The hit is rare in any medium, and although NBC will continue to try to achieve hit status with each show, it makes no sense for advertisers to grow panicky if a given show does not break records.

To critics of the advertising values of the spectaculars Weaver made the following answer: True, the cost-per-program is a factor to be considered. But more important is how it fits into the total annual budget. Considered over a year's time, the approximately \$1,500,000 it costs for "10 nation-wide

impacts" via the spectaculars is not high; it is less, indeed, than many a regular series.

Furthermore, the time, as on Sunday night, for example, is "premium, blue-chip time" built by other advertisers over a period of years, which the new advertisers get without having had to make this past investment.

Among the advantages cited by Weaver is the marketing versatility of the medium under the spectacular concept. SPONSOR in its last issue had run an item stating that Hazel Bishop was

not feeling any immediate appreciable sales impact from its spectaculars. Weaver mused that only time and experience would show whether the spectacular is or is not a suitable vehicle for the low cost mass purchase item. It certainly is suited, he maintained, to the product that benefits from prestige advertising.

Only the advertiser, he added, knows whether the single, time-separated great push in the continuity of regular advertising is better for him. "The job of the medium is to lay out a range of



## "LET US GIVE THANKS"

Once again, the simple words, "Let us give thanks", are guided upward by pointing church spires. Once again the labor of Kansas farm families has been rewarded far beyond all expectations.

We at WIBW enjoy a double share of this Thanksgiving joy. First, as farmers ourselves; and second as a long-established friend and welcome daily visi-

tor into the homes of these farm families.

We are human enough to derive our greatest pleasure from this enviable listener relationship and pledge ourselves to its continuance.

General Manager  
WIBW and WIBW-TV, Topeka  
KCKN, Kansas City

plans for national advertising; it is for the advertiser to make the selection of the plans best suited to his needs."

NBC will continue in its course, he told sponsor. It is "trying to keep the medium interesting to the *whole* public."

Though CBS, too, seeks the broadest audiences with its own big, once-a-month shows, it deemphasizes the one-shot approach. Said a CBS official:

"If 'spectacular' means a show which has tremendous audience appeal and impact, which is new and different and newsworthy, I think that CBS Television has been doing 'spectaculars' for years. With Ed Sullivan's *Toast of the Town* presentations of the Rodgers & Hammerstein Story, the Goldwyn Story, the Zanuck Story, etc., with *Studio One's* presentations of '1931,' 'Twelve Angry Men,' and

★ ★ ★ ★ ★ ★ ★ ★ ★  
"Radio's far lower manufacturing costs and 99% coverage of the American market give it tremendous long-run advantages over all other media in serving advertisers of popularly-priced consumer goods. . . . Radio has clear-cut advantages in its coverage of all the people at about one-third the cost of its nearest competitor."

KEVIN SWEENEY  
President  
BAB, New York

★ ★ ★ ★ ★ ★ ★ ★ ★  
"Almanac of Liberty," we have provided shows that fit that definition.

"If, on the other hand, 'spectacular' means those shows which disrupt existing schedules and disturb current advertisers to accommodate them, CBS Television is not doing 'spectaculars.' Our basic philosophy is a belief that the week-by-week appearance of personalities and continuing program structure is a foundation on which the greatest listener viewing habit can best be built.

"To be sure, our *Best of Broadway* appears every four weeks, sharing the audience with *Pabst Blue Ribbon Fights*. This, however, was by mutual consent, in the belief that each program would help the other. Furthermore, *Best of Broadway* has a continuing theme. Each program is related to the other to the degree that each

represents one of the outstanding plays or musical comedies to appear on Broadway in the past. Here the vehicle shares importance with the stars.

"In our *Clinax* series we have basically a series of one-hour melodramas varied approximately every fourth week by a *Shower of Stars* musical to broaden the over-all appeal of the series and to attract new listeners to it.

"It is our conviction that it is our regular performers—our Godfreys, our Lucys and Desis, our Burns and Al-lens, our Sullivans, etc., that give our network whatever strength and power it possesses." ★ ★ ★

## WEAVER ON RATINGS

(Continued from page 31)

applicable to all media. It would at last give the broadcast media a fair opportunity to compete with the printed media under the same set of ground rules. This would be in distinct contrast to the present situation. Whereas there has been an over-emphasis of the importance of broadcast ratings to the advertisers (particularly those ratings which do not truly measure audience size), a completely different situation has existed with regard to printed media. I know from my personal experience that agencies and advertisers do not breathlessly await the release of a Starch report to get the rating of magazine ads. I doubt that the fate of any major print media campaign has ever hinged solely on the outcome of Dr. Starch's figures on noting and reading. Agencies avoided this pitfall because they know full well that such magazine ratings, even at their best, are a far cry from an evaluation of selling effectiveness.

"If we could only get agencies and advertisers to put broadcast ratings also in such perspective, I am sure that the desperate haste to size up a campaign's results on a quickie rating of a single program's performance would vanish. We might even reduce the ulcer quotient of this business.

"The standard broadcast rating services give us certain valuable information. For advertisers, Nielsen, the only service to show the total home audience reached, must be the basic yardstick. But there are a host of other things which neither Nielsen nor any other rating service measures and that should be fully understood. None of them measure advertising efficiency and that's the question the advertiser should have on his mind most of the time.

"Let's use the ratings for proper purposes and the more adventuresome among the Bevillites can ponder on AEI and how you get it."

## RADIO SELLING

(Continued from page 37)

consumer to spend them;

2. The best *brains* as well as ample money are required to do business which makes bigness practically a necessity for survival;

3. Highly-progressed merchandising and marketing procedures contribute to keener, tougher and faster-paced selling tactics;

4. The stakes are the biggest they have ever been while many businesses are faced with comparatively small returns, even when the sales of products are high; and, finally:

5. There is greater adherence to modern research facts at consumer level, technologically, and in merchandising-selling, which makes management strategies less a matter of intuition and more a matter of fact.

Now, then, what does all this mean to a broadcaster?

Simply—can you as a broadcaster help sponsors sell their products in your marketing area more efficiently and economically?

This should not be construed to mean that by simply announcing to the ad manager's or sales manager's secretary that you represent X group of stations or Y network, he is going to see you and offer the greeting: "What can I buy today?"

But, it is intended to mean that you will get an interested hearing if you actually know something about his particular problems and have some ideas that will help him solve them—or even offer a possible solution to them.

For example, I came out of a meeting recently where the discussion air had been highly exercised about the various costs that must go into a competitively priced television receiver in addition to its material components: (1) freighting and drayage; (2) warehousing; (3) independent distributor operational costs and a fair profit; (4) dealer operational costs and a fair profit; (5) advertising—promotion—training—selling—and servicing costs at all levels; and (6) a small (not necessarily fair) profit for the man who put up the initial investment.

The discussion did not cover such things as maintenance of distributor organization, building and up-grading the dealer groups market-by-market

RADIO & TV PERSONNEL  
We screen New York's vast  
source of qualified personnel;  
take the guesswork out of hir-  
ing for stations anywhere. Tell  
us your needs, we do the rest!



CAREER BUILDERS Agency  
Morjorie Witty, Director, Radio-TV Div.  
35 West 53rd St., New York 19 • PL 7-6385

on a national basis and remedying periodic over-inventory in any area of the pipeline which requires "clearance" action that will not upset national selling patterns—but we knew these items must be considered.

This discussion was the mental backdrop in front of which I was standing when I saw on my desk a mailpiece from a radio station out West that contained a bottle of dirt—with a slogan imprinted on the bottle like "Some good earth from . . . home of WXXX."

Now is the time for empathy.

Needless to say, this mailer did not accomplish anything worthwhile. It might have—if, later, a salesman had called upon me with an idea or a selling plan that afforded me some specific facts about his local markets and my dealer organization there.

A definite impression could be gained by the salesman showing me a plan wherein I could sell more merchandise, gain greater acceptability for my product—or even telling me something was wrong and how WXXX could help me to correct it.

In other words:

1. a positive selling plan
2. an exhibition of knowledge of my product (and/or my industry's problems) and
3. some specific local business or advertising NEWS that is relevant to me, the potential advertiser.

But caution: a client call without an appreciable purpose behind it is likewise valueless.

This is not meant to be a castigation of the men who labor in the vineyards, airline schedules clutched in calloused hands, and surviving on restaurant drink and food with nothing but a cold hotel room ahead of them each evening.

It goes much deeper than that. It involves directly, and the responsibility must rest solely, upon the leadership which they evidently do not receive.

This can be borne out from the way advertising men vote the selling efforts of salesmen from the various media.

In general this is a quick grading of media men:

BEST: Magazine space men

GET AROUND MOST: Newspaper reps

SCARCEST: Radio and television networks (at client level)

**TENACIOUS:** Supplement men Magazine men in both popular and service fields are the best by all standards:

1. knowledge of their product
2. ability to tell their product stories most interestingly and effectively
3. explain how others of your competitors have used their medium most successfully
4. indicate enough knowledge of your particular industry to lend validity to their suggestions on best usage.

The newspaper men are always calling on the client, on his dealers, on his agency, on his distributor, on his dealers' buyers, on any and everyone else who has anything to do with selling the product. They cover the field like a blanket.

Generally, it is "just calling" and without inspiration or particular purpose. But the newspaper man is always there.

The networks work Madison Avenue in task forces that must certainly have enough firepower to inundate the most polished time-buying corps ever installed in a bastion of cubicles. But, with rare exception, it ends there.

The supplement men have a sensible story they tell effectively and with dignity—and once they make the initial contact they never "deep-six" (nautical for abandoning).

The radio-television station reps probably follow the network line of attack, covering the agencies, assuming the law of averages will take care of them.

Thus, it is with considerable chagrin that I exhort my former colleagues to examine themselves, their industry and their day-to-day activities and to ARISE.

Now is the time for aggressive action. (See What Prospective Sponsor Wants to Know, page 37).

A big bill to fill, say you?

There is no question about the tremendous scope and responsibility placed upon a media salesman. It is a great one, just as great as the responsibility placed upon the client's advertising agency.

Yet, it was the willingness to accept this challenge, the aggressiveness and imagination—and the stamina of the broadcasters of 20-25 years ago that made radio the great medium it became.

Has much of the brains and inspirational leadership that made it so potent been drained off?

Radio as an advertising medium remains an exciting one if used properly. I speak from personal experience as an advertising man. But the men, who are engaged in it, must inject this excitement into the product as well as the selling of it.

Certainly Safety, as an example, is not glamorous by any stretch of the imagination—except the imaginations of the people of the Safety Council who have made it one of the most exciting projects ever attempted in the field of advertising and promotion.

After *Time* magazine introduced *Life*, they didn't sit back. Mr. Luce's forces went on to make them both great advertising forces.

The future is as great as radio men make it, as inspirational as radio men project.

Someone once said: "You establish leadership by setting trends, not following patterns." ★ ★ ★

## MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

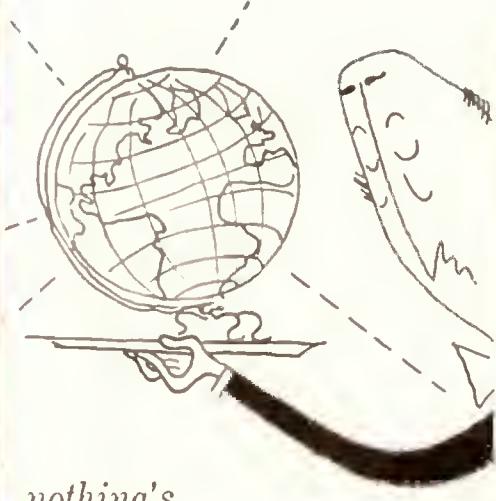
The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	85,940
Retail Sales (000)	\$360,500
E.B. Income (000)	\$670,000



**WRBL** RADIO  
AM-FM  
TV 4  
Channel  
COLUMBUS, GEORGIA  
CALL HOLLINGBERY



nothing's  
too good for that  
wonderful,  
wonderful  
greater  
**WHEELING**  
audience!

Yes Sir, the best is none too good for the WTRF-TV audience. That's why 26 new programs made their PREMIERES and 40 old favorites have returned to WTRF-TV. Advertisers realize a whale of a selling job is being done on Wheeling's BIG station—backed up by hard hitting promotion and merchandising. Although we are practically SRO at night some choice day times are still available. Call Hollingbery or Wheeling 1177 for full details.



LATEST  
WHEELING-STEUBENVILLE  
PULSE RESULTS  
NOW AVAILABLE  
Call Hollingbery for details

**WTRF-TV**

WHEELING, W. VA.

Channel 7 • 316,000 Watts

NBC Primary • ABC Supplementary

Represented by Hollingbery

Robt. Ferguson • VP & Gen. Mgr

Phone WHEELING 1177

Radio Affiliates WTRF &  
WTRF-FM

Now equipped for network color TV

# Newsmakers in advertising



**William (Bill) Bird**, general sales manager of the Plymouth Motor Corporation, is expectantly awaiting results from Plymouth's greatest radio-tv advertising splurge in company's history. Tomorrow (16 November) the 1955 Plymouths debut; to sell 762,000 of them (20% more than were sold in firm's best year), Plymouth will spend about \$10 million in advertising, or about 16% more than last year. Company sponsors That's My Boy on CBS TV, occasional one-shots on tv. In spot, car will be in every radio market, most tv markets.

**Harry M. (Pete) Bitner Jr.**, president of WFBM (radio and tv), Inc., has been elected president of the corporations which own WOOD-AM-TV, Grand Rapids, and WFDF, Flint, Mich. Succeeding Bitner as general manager of WFBM-AM-TV is William F. Kilev, commercial manager at WFBM since 1941. Bitner, who now heads all Bitner stations, succeeds his father as president of the WOOD and WFDF corporations. Pete Bitner is a former newspaperman and joined WFBM in 1939, being named general manager in 1942.

**David H. Halpern** is the newly elected vice president of the Biow Co. Since 1952 Halpern has been chief account supervisor for the Ruppert Brewing Co. and its Knickerbocker Beer—which spends about \$2.5 million annually for advertising. About 55% of the Ruppert ad budget goes for radio and tv. Halpern is an old hand at tv, produced one of country's first commercial programs—Uncle Jim's Question Bee—in 1939. Before joining Biow he was v.p. in charge of radio-tv at Owen & Chappell agency. He's a founder and past president of RTEs.

**Sterling B. Beeson**, formerly general manager of Headley-Reed Co., station representatives, last week was elected president of the firm. John H. Wrath was elected executive v.p., and Ivan U. Hardingham and Richard P. Hogue were elected v.p.'s in charge of radio and tv, respectively. "The networks have given the impression that radio is dead," Beeson told SPONSOR. "Actually, it's more alive than ever and still the best buy. Our spot radio business is actually on the increase in some markets."



**A**N estimated 85,000 Midwest Farm people attended the second annual WLS-Prairie Farmer Farm Progress Show held October 7, on a Camden, Indiana, Farm. They came in 20,000 automobiles and in 225 privately farmer-owned airplanes.

They came to hear about and see the newest developments affecting their own business—farming. They came to see new farming practices; new machinery; new methods. They came to learn. And they came, just as crowds always come to WLS sponsored events, because they

knew when WLS told them it would be worth their while—it would be.

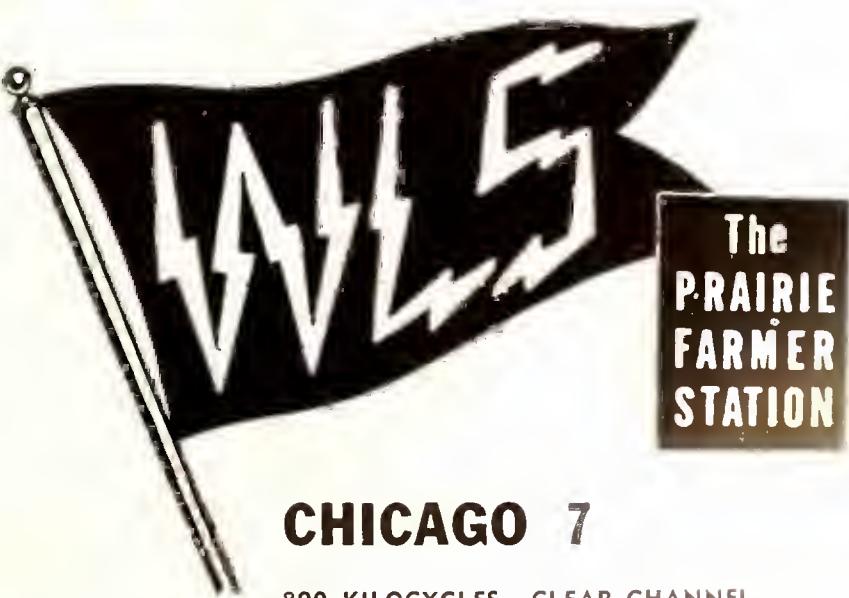
These are WLS listeners. They are the people who repeatedly say that WLS is their favorite station for farm service; the station they listen to most; the station in which they have confidence.

These are the people who need—and who use your product. They are the people who buy your product. They are the people who will buy *more* of it if you tell them about it over WLS.

These are people—not figures. They are the Nielsens; the Hoopers; the Pulse—*brought to life*.

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**WLS**—Prairie Farmer advertisers took advantage of the opportunity to meet these potential customers in person by having exhibits and demonstrations at the event.



**50,000 WATTS • ABC NETWORK • REPRESENTED BY JOHN BLAIR & CO.**

# SPONSOR SPEAKS



## Adman's critique of radio

Fred Gregg is in a unique position to evaluate radio. He used to promote it. Now he buys it.

Fred is the former director of promotion at Crosley Broadcasting Corporation who about a year ago was brought over to head up radio-tv advertising and sales promotion for Crosley and Bendix home appliances.

In an article this issue (page 36) Fred Gregg tells what he thinks is wrong with the way radio is sold.

Undersold would be a better word. Fred says that in one year only five salesmen from the radio-tv media have come to call on him. In contrast other media deluge the advertising manager.

Who's to blame? Fred puts it this way: ". . . the guilty ones are those who still sit around network and radio station offices fussing their fingernails while trying to figure out how to pick up a certain bit of spot business they know is being scheduled for a competing radio station . . . or recollect-

ing the old days when it came in over the transom. . . ."

What Fred Gregg suggests is of interest to both the advertising executives and the radio broadcaster. He points out advertisers today have towering problems in selling: They face highly skilled competitors using precise marketing tools and withal the profit margin is slim. Radio's opportunity, therefore, lies in going to each advertiser with some knowledge of his specific market problems and making suggestions tailored to his needs.

Radio does not do enough of this today, it's long been SPONSOR's belief. With articles like the one this issue by Fred Gregg, with our own staff-written surveys, we'll continue to fight for more creative selling by radio (and television as well). It's one of the best ways we know of to make sure advertising men get the kind of selling tools they need.

\* \* \*

## TvB gets rolling

The last major medium without a promotion-sales arm, television, now has a functioning Television Bureau of Advertising. The industry can expect a hard-hitting sales effort which is sure to increase billings for the broadcaster and benefit the buyer as well.

In a surprise appointment, Oliver Treyz, director of the ABC Radio network, has been named TvB president. He has the rare combination of administrative, research and sales talents. Advertisers can look forward to selling from him on a high, creative level, backed with the facts.

## Tv's dynamic future

Admen are so busy putting television to use they don't often get a chance to commend those who are the most creative television men of all: the men who invented it. But at the 13th annual Pulse luncheon last month before advertising and broadcast executives Dr. Allen B. Du Mont was cited for his contributions to television technology and gave his audience a look into the television future.

Dr. Du Mont predicted television sets would be reduced in depth to several inches until the point where they can be hung on the walls of a home like pictures. He felt thatulf stations would have considerably improved signal output with new, higher power equipment; that color sets with-



Dr. Du Mont gets Syd Roslow's congratulations at the 13th annual Pulse luncheon

in a number of years will come down in price to a mass-marketable level.

Probably by the time admen have learned how to make the best use of color sets with multiple screens hung in various rooms of the home, Dr. Du Mont and his fellow television inventors will have perfected low-cost three-dimensional color with stereophonic sound.

## Applause

### The Advertising Council

The first Advertising Council Day will be held at the Waldorf-Astoria in New York (17 November). After meetings to pick causes most meriting Council support, there'll be dinner for 700 business and advertising leaders with U. N. secretary general, Dag Hammarskjold, as principal speaker.

The Advertising Council Day will be one more symptom of achievement in 12 years of high output in good works, low output in fanfare. Few

other industries produce so much good for the community so consistently. Conversely few industries have so telling a means of providing the community with a demonstration of the good purposes they can serve.

Advertising has had to live down charges it has no useful function. With its public service crusading the Advertising Council has shown skeptics for all time how worthwhile a force advertising can be. This means inevitably that believability of commercial ad-

vertising has been increased.

We'd like to see the Advertising Council take as one of its causes some day the subject of advertising itself. Particularly for tv and radio, whose few outspoken critics perennially grab attention in headlines, there's a job that needs to be done in showing the consumer: (1) what the commercial brings him in the way of free entertainment; (2) what the commercial does for the national economy and for the companies.



## Colorful Florida

THE PERFECT SETTING  
FOR NATIONWIDE  
TELEVISION SHOWS

The ready made backgrounds of America's Riviera  
are yours.

Let them add zest to your show, just as they have  
already done for PABST FIGHTS, TOAST OF THE  
TOWN, ORANGE BOWL FESTIVITIES, WIDENER  
HANDICAP, FLORIDA DERBY, WALTER WINCHELL,  
ARTHUR GODFREY, DON McNEIL, BAYUK FIGHTS  
AND MEL ALLEN . . . and most of these were origi-  
nated by WTVJ.

For further information write WTVJ today...The South's  
most fully equipped TV Station.

**WTVJ**  
CHANNEL 4  
MIAMI



and Company

RADIO STATION REPRESENTATIVES

NEW YORK • CHICAGO • DETROIT • BOSTON • SAN FRANCISCO • ATLANTA • HOLLYWOOD